Effects Description

WAH

1.X-Wah, operates between the low and mid frequencies. You can also create a cold-leaning and clear tone. The overall sound is more transparent and smooth, maintaining clarity even with extreme settings.
Value: A control value that combines the center frequency and frequency range parameters. Controlled by a pedal, users can change this value to better integrate the wah effect into the overall music.
Gain: Adjusts the gain of the wah effect pedal to ensure that the wah effect can be clearly integrated into the music without being too prominent or masking the sounds of other instruments.
Level: Controls the volume of the wah effect.

2.Funk-Wah, acts on high frequencies. It is distinct yet does not overpower other frequencies, with a high degree of integration. It can naturally blend into the guitar's tone, creating a unique and unified sound style.
Value: A control value that combines the center frequency and frequency range parameters. Controlled by a pedal, users can change this value to better integrate the wah effect into the overall music.
Gain: Adjusts the gain of the wah effect pedal to ensure that the wah effect can be clearly integrated into the music without being too prominent or masking the sounds of other instruments.
Level: Controls the volume of the wah effect.

3.Slide-Wah, features high-gain distortion. It not only has a penetrating tone but also enriches the high frequencies with a sweet sound. The tone can be controlled by a pedal, adding dynamics and flexibility to the performance, and it is suitable for various music styles.
Value: A control value that combines the center frequency and frequency range parameters. Controlled by a pedal, users can change this value to better integrate the wah effect into the overall music.
Gain: Adjusts the gain of the wah effect pedal to ensure that the wah effect can be clearly integrated into the music without being too prominent or masking the sounds of other instruments.
Level: Controls the volume of the wah effect.

4.Cry-Wah, works between the low and mid frequencies, with a moderate amplitude and a neutral tone. It can produce a rich, human-like wah effect, enhancing the rhythm of funk music.
Value: A control value that combines the center frequency and frequency range parameters. Controlled by a pedal, users can change this value to better integrate the wah effect into the overall music.
Gain: Adjusts the gain of the wah effect pedal to ensure that the wah effect can be clearly integrated into the music without being too prominent or masking the sounds of other instruments.
Level: Controls the volume of the wah effect.

5.Wah-Wah (auto wah), produces a regular rippling tone based on the set frequency parameters.
Speed: Adjusts the effect speed.
Q: Represents the ratio of the center frequency to the waveform width.
Mix: Adjusts the ratio of the wet and dry sounds of the effect.
Width: Adjusts the comprehensive parameter ratio of the waveform width.
Level: Adjusts the output volume of the module.
Sync: A switch for synchronizing with the BPM parameter on the main interface. When turned on, the Speed will be displayed in beats.
Sync Bpm: The synchronized speed, which is consistent with the BPM parameter on the main interface.

6.Sense-Wah (Pressure-Sensitive), has extremely high sensitivity and can quickly capture the dynamic of your playing pressure, changing with the intensity of your performance.
Sense: Adjusts the sensitivity. The higher the parameter value, the higher the sensitivity.
Attack: Adjusts the start time after the effect is triggered. The larger the value, the slower the compression start time; the smaller the value, the faster the start time.
Q: Adjusts the ratio of the center frequency to the waveform width.
fPeak: Adjusts the feedback level of the sweep effect in the wet sound.
Mix: Adjusts the ratio of the wet and dry sounds of the effect.
Width: Adjusts the comprehensive parameter ratio of the waveform width.
Level: Adjusts the output volume of the module.

FX

1.Wah-Wah (auto wah), produces a regular rippling tone based on the set frequency parameters.
Speed: Adjusts the effect speed.
Q: Represents the ratio of the center frequency to the waveform width.
Mix: Adjusts the ratio of the wet and dry sounds of the effect.
Width: Adjusts the comprehensive parameter ratio of the waveform width.
Level: Adjusts the output volume of the module.
Sync: A switch for synchronizing with the BPM parameter on the main interface. When turned on, the Speed will be displayed in beats.
Sync Bpm: The synchronized speed, which is consistent with the BPM parameter on the main interface.

2.Lofi, imitates the characteristics of old tape playback, such as slight warbling and background noise from tape friction, giving a warm and retro auditory experience.
Bit: Adjusts the quantization precision of the audio, that is, the number of bits used for each sample point. The lower the Bit value, the rougher the tone.
Level: Adjusts the output volume of the module.
filter: Adjusts the frequency components of the audio signal.

3.Sense-Wah (Pressure-Sensitive), has extremely high sensitivity and can quickly capture the dynamic of your playing pressure, changing with the intensity of your performance.
Sense: Adjusts the sensitivity. The higher the parameter value, the higher the sensitivity.
Attack: Adjusts the start time after the effect is triggered. The larger the value, the slower the compression start time; the smaller the value, the faster the start time.
Q: Adjusts the ratio of the center frequency to the waveform width.
fPeak: Adjusts the feedback level of the sweep effect in the wet sound.
Mix: Adjusts the ratio of the wet and dry sounds of the effect.
Width: Adjusts the comprehensive parameter ratio of the waveform width.
Level: Adjusts the output volume of the module.

4.Boost
Gain: Adjusts the gain of the incentive effect.
Level: Adjusts the output volume of the module.

5.A Boost, Type A high.
Gain: Adjusts the gain of the incentive effect.
Bass: Adjusts the low-frequency of the incentive effect.
Mid: Adjusts the mid-frequency of the incentive effect.
Treble: Adjusts the high-frequency of the incentive effect.
Level: Adjusts the output volume of the module.

6.E Boost, Type E mid.
Gain: Adjusts the gain of the incentive effect.
Bass: Adjusts the low-frequency of the incentive effect.
Mid: Adjusts the mid-frequency of the incentive effect.
Treble: Adjusts the high-frequency of the incentive effect.
Level: Adjusts the output volume of the module.

7.B Boost, Type B low.
Gain: Adjusts the gain of the incentive effect.
Bass: Adjusts the low-frequency of the incentive effect.
Mid: Adjusts the mid-frequency of the incentive effect.
Treble: Adjusts the high-frequency of the incentive effect.
Level: Adjusts the output volume of the module.

8.Boost ED, Type ED gain.
Gain: Adjusts the gain of the incentive effect.
Grit: Adjusts the overload saturation of the incentive effect.
Level: Adjusts the output volume of the module.

9.Compress
Sustain: Adjust the compression amount.
Attack:The starting time of the compressor after the signal exceeds the threshold, the larger the value, the slower the compression starting time, and the more prominent the auditory sound-head; The smaller the value, the faster the startup time.
Wet Level: Adjusts the output volume of the compressed wet sound.
Blend: Controls the mixing ratio between the effect signal and the original (dry) signal.

10.Compress Pro
Ratio: Adjusts the compression ratio.
Gain: Adjusts the gain of the compression effect.
Knee: Adjusts the transition degree when compression starts after reaching the compression threshold. The larger the value, the smoother the transition.
Thd: Adjusts the compression trigger threshold.
Attack: The starting time of the compressor after the signal exceeds the threshold, the larger the value, the slower the compression starting time, and the more prominent the auditory sound-head; The smaller the value, the faster the startup time.
Wet Level: Adjusts the output volume of the compressed wet sound.
Blend: Controls the mixing ratio between the effect signal and the original (dry) signal.

11.F Compress
Ratio: Adjusts the compression ratio.
Gain: Adjusts the gain of the compression effect.
Knee: Adjusts the transition degree when compression starts after reaching the compression threshold. The larger the value, the smoother the transition.
Thd: Adjusts the compression trigger threshold.
Attack: The starting time of the compressor after the signal exceeds the threshold, the larger the value, the slower the compression starting time, and the more prominent the auditory sound-head; The smaller the value, the faster the startup time.
Tone: Adjusts the brightness of the compression effect.
Wet Level: Adjusts the output volume of the compressed wet sound.
Blend: Controls the mixing ratio between the effect signal and the original (dry) signal.

12.Pitch, realizes the change of pitch by changing the frequency of the audio signal. According to the basic principle of sound, pitch is directly proportional to frequency. The higher the frequency, the higher the pitch; the lower the frequency, the lower the pitch.
High Pitch: Adjusts the frequency range in which the Pitch effect raises the pitch of the input audio signal.
Low Pitch: Adjusts the frequency range in which the Pitch effect lowers the pitch of the input audio signal.
High Level: Adjusts the volume of the pitch-raised effect after passing through the Pitch effect processor.
Low Level: Adjusts the volume of the pitch-lowered effect after passing through the Pitch effect processor.
Dry Level: Adjusts the volume of the original audio signal that has not passed through the Pitch effect processor.

13.Octave, mainly changes the frequency of the audio signal to generate a sound that is one octave higher or lower than the original audio.
High Level: Adjusts the volume of the high-pitched part after octave effect processing.
Low Level: Adjusts the volume of the low-pitched part after octave effect processing.
Dry Level: Adjusts the volume of the original sound signal that has not passed through the octave effect processing.

14.Ring, simulates a reverberation effect similar to that of bells or ringing tones, adding a unique sense of space and atmosphere to the sound.
Freq: Adjusts the oscillation frequency of the Ring effect. When you increase the value of Freq, the pitch of the "Ring" effect sound generated will increase, making it sound sharper and brighter. Mix: Adjusts the mixing ratio between the original sound signal (dry sound) and the sound signal processed by the "Ring" effect.

GATE

1.AI Gate, it is a signal-processing tool based on artificial intelligence technology, used to control the passage and blocking of signals.
Gate: The threshold for opening the Gate. It continuously monitors the level intensity of the input signal. The higher the threshold is set, the more stringent the conditions for the Gate to open, and only stronger signals can pass through. Conversely, the lower the threshold, the more signals can pass.
Bias: By setting the Bias lead, the AI noise reduction model can be made to "prepare" in advance for the upcoming noise or signal changes. In audio noise reduction, if the changing trend of the noise can be predicted in advance and the bias is adjusted accordingly, the model can more accurately suppress the noise when it appears, reducing the interference of the noise on the useful signal and improving the timeliness and accuracy of noise reduction.

2.Soft Gate, Monitors and controls the electrical level of the audio signal to reduce noise, enhance sound clarity, and improve audio quality.
Thd: Adjusts the threshold of the Soft Gate. During the Soft Gate noise-reduction process, the electrical level of the input audio signal is compared with this threshold. When the electrical level of the audio signal is higher than the threshold, the signal is considered as valid sound and passes through relatively intact. When the electrical level of the audio signal is lower than the threshold, the signal may be judged as noise and then attenuated or suppressed.

3.Hard Gate, it is more radical than the Soft Gate when processing audio signals.
Thd: Adjusts the threshold of the Hard Gate. When the electrical level of the audio signal is higher than the threshold, the Hard Gate determines that the signal is a valid audio signal and allows the signal to pass through unchanged, as if no processing has been done. However, when the electrical level of the audio signal is lower than the threshold, the Hard Gate regards these signals as noise or unwanted background signals and takes tough measures-directly muting the signal, that is, completely cutting off the signal output so that it can no longer be heard in the audio.

4.Pro Gate, by setting an appropriate threshold, it can accurately identify and remove background noise below the threshold, making the audio purer.
Att: Adjusts the time required for the noise-reduction gate to fully open after the signal exceeds the critical value.
Rel: Adjusts the time required to reach the maximum reduction after the signal drops below the critical value. Setting this parameter to a minimum makes the floor noise disappear faster.
Thd: Adjusts the threshold of the noise-reduction gate.
Kw: Adjusts the width of the transition area for signal processing within a certain range above and below the threshold.
Ratio: The ratio of the noisy part of the input signal to the processed output signal.

5.Compress
Sustain: Adjust the compression amount.
Attack:The starting time of the compressor after the signal exceeds the threshold, the larger the value, the slower the compression starting time, and the more prominent the auditory sound-head; The smaller the value, the faster the startup time.
Wet Level: Adjusts the output volume of the compressed wet sound.
Blend: Controls the mixing ratio between the effect signal and the original (dry) signal.

6.Compress Pro
Ratio: Adjusts the compression ratio.
Gain: Adjusts the gain of the compression effect.
Knee: Adjusts the transition degree when compression starts after reaching the compression threshold. The larger the value, the smoother the transition.
Thd: Adjusts the compression trigger threshold.
Attack: The starting time of the compressor after the signal exceeds the threshold, the larger the value, the slower the compression starting time, and the more prominent the auditory sound-head; The smaller the value, the faster the startup time.
Wet Level: Adjusts the output volume of the compressed wet sound.
Blend: Controls the mixing ratio between the effect signal and the original (dry) signal.

7.F Compress
Ratio: Adjusts the compression ratio.
Gain: Adjusts the gain of the compression effect.
Knee: Adjusts the transition degree when compression starts after reaching the compression threshold. The larger the value, the smoother the transition.
Thd: Adjusts the compression trigger threshold.
Attack: The starting time of the compressor after the signal exceeds the threshold, the larger the value, the slower the compression starting time, and the more prominent the auditory sound-head; The smaller the value, the faster the startup time.
Tone: Adjusts the brightness of the compression effect.
Wet Level: Adjusts the output volume of the compressed wet sound.
Blend: Controls the mixing ratio between the effect signal and the original (dry) signal.

8.AI Ms Gate, the intelligent algorithm based on the statistical deviation tracking model.
Gate: The threshold for opening the Gate. It continuously monitors the level intensity of the input signal. The higher the threshold is set, the more stringent the conditions for the Gate to open, and only stronger signals can pass through. Conversely, the lower the threshold, the more signals can pass.
Bias: By setting the Bias lead, the AI noise reduction model can be made to "prepare" in advance for the upcoming noise or signal changes. In audio noise reduction, if the changing trend of the noise can be predicted in advance and the bias is adjusted accordingly, the model can more accurately suppress the noise when it appears, reducing the intererence of the noise on the useful signal and improving the timeliness and accuracy of noise reduction.

DS

DS		
Title	**Type**	**Description**
1OD-BDTWOOW	Overdrive	Based on BOSS BD-2W. It has been carefully built to deliver high-quality sound, and its fully discrete analog circuit takes the classic blues overdrive sound to new heights accordingly.
2OD-ONEE	Overdrive	Based on BOSS OD-1. It was produced from 1977 until it was replaced by the OD-2 Turbo Over Drive in 1985. Not to be confused with the digital OD-1X Over Drive released in 2014.
3OD-THREEE	Overdrive	Based on BOSS OD-3. It is the successor of BOSS's traditional overdrive pedal. The OD-3 overdrive pedal gives the guitarist a wide smooth overdrive tone while maintaining the original taste of the tone.
4OD-SDONEE	Overdrive	Based on BOSS SD-1 Super Overdrive. It is based on the circuitry of OD-1 Overdrive, providing a rich and smooth overdrive tone.
5OD-AngChar	Overdrive	Based on Angry Charlie V3. This overdrive tone leans British tone. Applicable to blues music.
6OD-DarkF	Overdrive	Based on ckk dark fire. The design of ckk dark fire is inspired by the OD channel of MARSHALL JVM410.
7OD-DarkF+	Overdrive	
8OD-KlonC	Overdrive	Based on Klon Centaur. Between 1990 and 1994, Bill Finnegan, with the help of two MIT electronics engineers, designed the Klon Centaur, an overdrive effect device. The original idea was to improve the transient response and mid-bass frequency of the Tube Screamer to produce an overdrive tone with a tube effect maker.
9OD-MrSug	Overdrive	Based on MXR SUGAR DRIVE. It has gained a mythical reputation among avid timbre seekers due to its unique circuit design.
10OD-TSTenn	Overdrive	Based on Ibanez TS-10 Tube Screamer Classic Overdrive. 10 series of Ibanez effects produced in the 1980s. TS 10 is one of the most popular overdrive pedal.
11OD-XBBP	Overdrive	Based on Xotic BB Preamp. Any guitarist can benefit from the Xotic BB Preamp overdrive pedal, which is equally good for chunky and smooth overdrive tone with good sustaining power as it has a boost of up to 30+dB.
12OD-Eight0E	Overdrive	Based on OD808. It was originally released in 1979 and was one of the first tube amplifier overdrive analog pedal to enter the market. Its sweet crunch tone quickly made it popular.
13OD-Mvave1	Overdrive	The division's own research overdrive tone.
14OD-Mvave2	Overdrive	
15OD-ProRat	Distortion	Based on ProCo Rat 2. This is the classic distortion tone. The advantage of ProCo Rat 2 Distortion lies in its versatility. As the main distortion, it excites arena rock rhythmic timbre and soaring leads.
16DS-ONEE	Distortion	Based on BOSS DS-1. Before the BOSS DS-1, most distortion pedal produced a harsh murmur in the high-gain state. In 1978 BOSS engineers changed all that by developing a unique distortion circuit for the DS-1.

DS		
Title	**Type**	**Description**
17DS-DATWOO	Distortion	Based on BOSS DA-2. The BOSS DA-2's distortion is dramatically responsive to your playing dynamics, and each note is clearly heard.
18DS-MZTWOO	Distortion	Based on BOSS-MZ2. The distortion of BOSS-MZ2 is generated in analog circuits, while the chorus and delay functions are created using digital chips. It has 2 main circuit boards, one of which is analog and the other is digital.
19DS-HMTWOO	Distortion	Based on BOSS HM-2. It has a distorted tone like a beast, and is a favorite of metal lovers. HM-2 was only on the market for a few years. It was first produced in Japan from 1983 to 1988, then in Taiwan, before being discontinued in 1991.
20DS-MLTWOO	Distortion	Based on BOSS ML-2. The BOSS ML-2 heavy bass distortion pedal is one of the favorite distortion pedal for new metal enthusiasts.
21DS-MTTWOO	Distortion	Based on BOSS MT-2. The BOSS MT-2 Metal Zone was introduced in 1991 and is still the king of high-gain distortion for guitarists around the world. Its rich and full tone is in line with the metal style.
22DS-ONEEW	Distortion	Based on BOSS DS-1W. DS-1 was introduced in 1978 with its trademark orange look, was BOSS's first distortion effect pedal . DS-1W upgrades the discrete full analog circuit, and retains the appearance and characteristics of the original effect device, richer tone, more diverse functions.
23DS-DodG69	Distortion	Based on FX69 Grunge. It is one of the most famous distortion pedal of all time. The tone is very classic.
24DS-Mvave	Distortion	The division's own research distortion tone.
25DS-WalALH	Distortion	Based on Walrus Audio Iron Horse V2. It has a solid tone, high gain with a sense of impact.
26FZ-FIVEE	Fuzz	Based on BOSS FZ-5. It is a pedal effect designed for the new generation of guitar players. It can bring back the old retro tone.
27FZ-TFourr	Fuzz	Based on T4 Fuzz. It has also been softened in the gain department and is smoother than other versions of this circuit. It's a sweet fuzz while still being able to get those ferocious timbre.
28FZ-BigMff	Fuzz	Based on EHX BIG MUFFRAM'S HEAD Classic Fuzz tone. It was Produced for several years starting in 1973, it was known as the "Ram's Head" because of the strange pattern of the ram's head.
29BT-FBTWOO	Boost	Based on BOSS FB-2. It is cleanly boosted without destroying the nuances of the original tone, with an amazing mid-range boost.
30BT-Mvave	Boost	he division's own research Boost tone.
31BOD-BTK	Bass Overdrive	Based on Darkglass Electronics Microtubes B3K. What the Darkglass Electronics Microtubes B3K provides is an intuitive format that incorporates both blur and clarity. A powerful overdrive pedal.
32BOD-BTK+	Bass Overdrive	
33BOD-GuyFlip	Bass Overdrive	Based on Guyatone Flip Bass Driver Overdrive. This overdrive doesn't lose the flavor of the original signal, it's a great overdrive tone.

DS		
Title	**Type**	**Description**
34BOD-Ffd2M	Bass Overdrive	Based on Fulltone Full Drive 2 MOSFET. It is the world's most popular boutique overdrive effect pedal, combining two highly tunable gain stages. Fulltone Full Drive 2 is still a studio or stage necessity.
35BOD-DCXX	Bass Overdrive	Based on Origin Effects DCX Bass Tone Shaper & Drive. It is an overdrive pedal designed for bass. The overdrive tone is relatively saturated.
36BFZ-MxrrD	Bass Fuzz	Based on MXR Bass Fuzz. The MXR Bass Fuzz Deluxe delivers great Fuzz tone without sacrificing the impact and clarity of the original signal.
37BFZ-EhxxGB	Bass Fuzz	Based on Electro-Harmonix Graphic Fuzz w/Box & Power Supply. It is the legendary classic Fuzz tone.
38BFZ-ImppS2	Bass Fuzz	Based on Fuzz IMP Shroot II. The sound of Fuzz IMP Shroot II blends well into the band.
39BBT-Sat4HA	Bass Boost	Based on SATURN VI HARMONIC BOOSTER. It brings the openness of the tone, pushing up the top of the frequency while keeping the bass frequency fully present and maintaining the original flavor of the original tone.
40BBT-StuMin	Bass Boost	Based on Studio Boost Mini. It is the same Neve transistor gain stage used in Studio One, capturing the same high-fidelity tone in a smaller format.

AMP

AMP		
Title	**Type**	**Description**
1CL-UweTwins	Clean	Based on Fender 94 TWIN. 1994 TWIN is essentially a modern version of 1965T WIN. The difference is that the 94 TWIN has two channels, One is clean and one is crunch. It also has a switch to switch between 25 watts and 100 watts. The 94 TWIN is also known as the "Evil Twin". This nickname is often mistaken for another red knob Fender Twin amplifier.
2CL-UKC30	Clean	Based on VOX AC30. Mention the word "British tone" and any fussy guitar fan will immediately think of the Vox AC30. AC30 is loved by many artists.
3OD-MarVM410	Overdrive	Based on Marshall JVM410. The JVM Series 100 W JVM410H valve-driven power stage is built on a classic design, the timeless foundation of countless classic rock and metal guitar tones.
4OD-MarVicto	Overdrive	Based on Victory Marshall. The classic Victory guitar amplifier can change from the style of 60s classic rock and blues, to the sound of 70s and 80s heavy rock.
5DS-RandSanat	Distortion	Based on Randall Satan. Randall Satan is a signature Ola Englund valve guitar amp head by Randall. Provides a warm, full and dynamic sound base.
6DS-MarsFD100	Distortion	Based on Marshall AFD100. Unleashing the raw energy of rock legend, produced in collaboration with Slash himself, this beast delivers the seismic timbre of "Desire to Destroy" into your hands.
7DS-EagleS	Distortion	Based on ENGL Savage 60 MARKII E630II. A true classical amplifier, this amplifier is simply unsurpassed when it comes to dynamics and flexibility.
8DS-DiselHgn	Distortion	Based on Diezel Hagen. Times, musical tastes and styles have changed dramatically since Diezel VH4 was released. Peter Diezel. 's expertise is also growing. Diezel Hagen is better than Diezel VH4.
9DS-EV5150Com	Distortion	Based on EVH 5150 III - 6L6+Mesa Boogie OS 4x12. The EVH 5150 III-6L6 is a modern improved tube guitar head based on the classic design. It provides an overloaded sound with a sense of delay and rhythm, which can be used for rhythmic power chord and tonic transitions.
10CL-FORTIN	Clean	Based on Fortin Cali. The Cali is a very versatile amplifier with a retro British tone.
11CL-MessMkt	Clean	Based on Mesa Boogie Mark IV. The overall design continues the classic style of Mesa Boogie. With 85 watts of high-power output and rich tone shaping capabilities, it can provide sufficient volume and full tone on the large stage, meeting the performance needs of various music styles.
12CL-CA-tweed	Clean	Based on Fender Deluxe Tweed. For many people , the Deluxe amplifier defines the Fender sound. Over the years, with its rock roar and sweetly saturated timbre, it has been associated with countless guitar celebrities, including Larry Carlton, Mike Campbell, Neil Young, Scotty Moore and Don Felder.

AMP		
Title	**Type**	**Description**
13OD-BogSV20	Overdrive	Based on Bogner Shiva 20th Anniversary. Bogner Shiva Guitar Amplifier XI Head 20th anniversary Edition comes with a pair of KT88, amplifier rated at 90 watts. The Clean channel has a brand new boost circuit. The tones is very broad and can be better integrated into the band.
14DS-JuiceJIM	Distortion	Based on Jim Root Terror. The latest product in the Terror series was developed by Stone Sour and Slipknot's guitarist.
15DS-SurSL68	Distortion	Based on Soldano SLO-100. Soldano's Super Lead Overdrive 100 (SLO-100) sets the standard for modern high-gain amplification. It all started in 1987, when Seattle native Mike Soldano built one of the first high-gain amplifier heads with a perfect balance of combustion harmonics and gain, maintenance and tight touch response. Soon after, Mike moved to Los Angeles and demonstrated his revolutionary amplifier at the 1987 NAMM show. It didn't take long for the industry to take notice.
16BassADAtube	Bass	Based on ADA MB-1 Tube. It is a retro subwoofer preamplifier ADA MB-1.
17BassAlmbic	Bass	Based on Alembic F-2B. This is the legendary Alembic F-2B tube preamplifier that was David Gilmour's secret weapon in the early '70s. Based on the classic Fender Dual Showman pre, this stereo preamplifier delivers a surprisingly rich clean tone.
18BassGKmb21	Bass	Based on Gallien Krueger MB210 II. When playing some delicate techniques and ornamentations, it can be well manifested, making the overall timbre more rich and three-dimensional, and enabling the bass sound to remain clear and expressive in the high register.
19BassTrTrad	Bass	Based on Rickenbacker TR35B. Rickenbacker TR35B amplifier, the sound is really retro, adjustable is also considerable.
20BasMaT501	Bass	Based on Markbass TA 501. This is a very good bass amplifier head,its tone is warm, the medium frequency is sufficient.
21CL-BogBlue	Clean	Based on Bogner Uberschall Revision Blue. This model is a blue revised version, the tones will be brighter and tighter, and has a clean gain.
22CL-BogSh20	Clean	Based on Bogner Shiva 20th Anniversary. Bogner Shiva Guitar Amplifier XI Head 20th anniversary Edition comes with a pair of KT88, amplifier rated at 90 watts. The Clean channel has a brand new boost circuit. The tones is very broad and can be better integrated into the band.
23DS-BogSh20+	Distortion	
24DS-BogES20	Distortion	Based on Bogner Ecstasy 20th Annivers. The 20th anniversary edition is not just an enhanced version of the standard model. This amazing amplifier actually has its own unique pre-amplifier circuit.
25CL-MessMk35	Clean	Based on Mesa Boogie Mark V35. Mesa/Boogie has evolved into one of the most respected amplifier companies, known for the versatility of their tones and good quality . The Mark series amplifiers are the most popular.

AMP		
Title	**Type**	**Description**
26CL-MessStar	Clean	Based on Mesa Boogie Lone star. The very best-selling Mesa Boogie Lone Star, has an excellent mature tones. It's reminiscent of a Fender twin.
27DS-MessDR	Distortion	Based on Mesa Boogie Dual Rectifier. There is no one product has played a bigger role than the Mesa Boogie Dual Rectifier guitar amplifier for Defining the '90s rock sound. Ironically, the Dual Rectifier was originally designed to meet the needs of metal and hard rock guitarists in the late 80s, when the war on high-gain amplifiers went into overdrive.
28DS-MessDR+	Distortion	
29CL-FenDvCom	Clean	Based on Fender Hot Rod Deville 212. It was introduced in 1996 as part of Fender's Hot Rod series of amplifiers and has been in production ever since.
30CL-Fen65	Clean	Based on Fender 65 Deluxe Reverb. Among countless hit record recordings over the decades, the mid-60s Deluxe Reverb is a Fender classic and one of the most indispensable guitar amplifiers of all time. The 65 Deluxe Reverb is still one of the coolest speakers , and its fantastic sound and mid-60s retro style is still favored by rock, blues and country players everywhere. It was a classic and it is a classic now.
31OD-Fen65p	Overdrive	Based on Fender 65 Princeton. It was used in countless hit songs over the decades. The sound and performance is as always the favorite of Fender players.
32CL-Fen66	Clean	Based on 1966 Fender Super Reverb. It's a very classic fender speaker.
33CL-Fen94	Clean	Based on Fender 94 TWIN. 1994 TWIN is essentially a modern version of 1965T WIN. The difference is that the 94 TWIN has two channels, One is clean and one is crunch. It also has a switch to switch between 25 watts and 100 watts. The 94 TWIN is also known as the "Evil Twin". This nickname is often mistaken for another red knob Fender Twin amplifier.
34CL-FenRed	Clean	Based on Fender R.A.D. It is also a classic clean tone.。
35OD-Fenftman	Overdrive	Based on Fender Frontman 15R. It is a 15 watts small combo speaker with a sound classic.
36CL-FenBM59	Clean	Based on Fender 59 Bassman. For more than half a century, it has been favored by guitar players everywhere as an essential guitar amplifier, prized for its pure sound, dependable reliability, classic style, and simplicity of use.
37CL-FenBM67	Clean	Based on Fender 67 Bassman. It is an early vintage guitar amplifier, loved by blues fans.
38DS-MarJpCom	Distortion	Based on Marshall 71 JMP+Marshall 1960 4x12. The JMP series is renowned for its classic British rock tone, exuding a strong retro charm. Its tonal characteristics include warm and full mid-range frequencies, clear and expressive high frequencies, as well as deep and powerful low frequencies, which can add a unique charm to guitar playing.

AMP		
Title	**Type**	**Description**
39OD-MarJ900	Overdrive	Based on Marshall JCM 900 4100 . Originally released in January 1990, JCM900 4100 has higher gain and lower noise with the classic Marshall tone.
40DS-MarJ900+	Distortion	
41DS-MarJ2000	Distortion	Based on Marshall JCM2000 DSL50. Marshall 1959 Plexi and JCM800 2203 are very famous. Marshall JCM2000 is the one of the newest members of a very old family of legendary amplifiers that took the world by storm like wildfire when they first appeared.
42DS-Mar2555	Distortion	Based on Marshall 2555X Silver Jubilee 100W Reissue. The Marshall 2555X Silver Jubilee 100W Reissue, launched in 1987 to mark the company's 25th anniversary, captured the original tone and attracted players like John Frusciante, Rich Robinson and Slash.
43DS-Mar59	Distortion	Based on Marshall 1959HW. Whether with Jimi Hendrix or many other guitar players, would use this amplifier as a companion. "1959" is arguably the most important amplifier in Marshall's history, and it is the one with the most reissues and special series that have ever existed in British history.
44DS-Mar69	Distortion	Based on 1969 Marshall Super Lead 100 Plexi. Improved by Jose 'Arredondo, who worked early on with Eddie Van Halen. He has helped improve amplifiers for Steve Vai, Mick Mars, Steve Stevens, Warren DeMartini, Jake E. Lee, and others.
45OD-MarSV20	Overdrive	Based on Marshall Vintage SV20H. Studio Vintage SV20H is a 20W version of the legendary 1959 SLP amplifier head, which restores the original 1959 sound. You can play anything from warm blues tones to classic rock tones.
46DS-MarSV20+	Distortion	
47DS-CusPT50	Distortion	Based on Custom Audio PT50. Custom Audio Electronics was founded by Bob Bradshaw, who has extensive experience in the audio field and has worked with many well-known musicians. The brand focuses on the design and manufacture of high quality guitar amps and related audio equipment to meet the high requirements of professional guitar players and music lovers for sound.
48CL-OgTB50	Clean	Based on Orange TH50H Thunderverb 50. Whether you want to create a dynamic metal tone or a classic British tone, it will satisfy you.
49DS-OgRB100+	Distortion	Based on Rockerverb 100 MKIII. In the early 2000s, a new era of high-gain tone was ushered in the advent of the Rockerverb series of electric guitar amplifiers.
50OD-TKGemCom	Overdrive	Based on Tone King Gremlin. Provides a warm and slightly compressed overloaded sound, like an old Tweed speaker.
51DS-LnyG100L	Distortion	Based on Laney G100L. It provides high gain distortion timbre with strong impact and aggression, high frequency is sharp and harsh, middle frequency is prominent, and low frequency is compact and powerful, which can produce thick and full distortion effect. It is suitable for heavy music styles such as metal music and hard rock, and allows musicians to easily play a highly explosive rhythm and passionate solo.

AMP		
Title	**Type**	**Description**
52OD-SurSL68	Overdrive	Based on Suhr SL68 100. Suhr isn't just hand-crafting exquisite instruments and amplifiers, the company creates extraordinary tools that ignite musical dreams and artistic passions. John Suhr began building custom guitars in the mid-1970s, and by the early 1980s he was building custom Pensa-Suhr instruments for top musicians. In the 1990s, John worked with Bob Bradshaw, a well-known music equipment manufacturer, to design the CAA 3+ and 3+SE preamplifiers as well as the CAA OD-100 amplifier.
53DS-SurSL68+	Distortion	
54CL-SurBr35	Clean	Based on Suhr Badger 35 . It is an innovative amplifier with sound balance adjustment, classic British tone , from warm and clean clear tone to high gain burst tone, it can meet you.
55DS-SurBr35+	Distortion	Based on ENGL Powerball II E645II. The tone is clear and clean, crunch and tight solos can also be solved easily.
56OD-EngPB2	Overdrive	Based on ENGL Savage 60 MARKII E630II. It has a classic tone with rich dynamic and high plasticity.
57DS-EngPB2+	Distortion	
58DS-EngMK60	Distortion	Based on Peavey 6534+. The 6505 series is the successor to the popular Budweiser 5150 series. The 6505 is named after Peavey's 40th anniversary, which ran from 1965 to 2005. The 6534+ is the same as the 6505+, but the Peavey 6534+ uses an EL34 power tube instead of a 6l6. The clean tone is clear.
59CL-Pey6534	Clean	Based on Peavey 6505 II. The Peavey 6505 II guitar amplifier head reaps all the tonal advantages of its legendary predecessor, the 6505 1992 Original, with expanded functionality to meet the most demanding needs of modern guitarists around the world.
60DS-Pey6505	Distortion	
61DS-Pey5150	Distortion	Based on Peavey 5150. When it comes to modern rock and metal guitar tones, the Peavey 5150(and its cousin, the 6505) can almost never go wrong.
62OD-Sold100	Overdrive	Based on Soldano SLO-100. Soldano's Super Lead Overdrive 100 (SLO-100) sets the standard for modern high-gain amplifiers. It all started in 1987, when Seattle native Mike Soldano built one of the first high-gain amplifier heads that perfectly balanced the harmonic gain of combustion with a tight touch response. Soon after, Mike moved to Los Angeles and demonstrated his revolutionary amplifier at the 1987 NAMM show. It didn't take long for the industry to take notice.
63DS-Sold100+	Distortion	
64OD-SoldH25	Overdrive	Based on Soldano HR-25. The Soldano HR-25 is a 2012 commemorative model, and like the HOT ROD 50 PLUS and HOT ROD 100 PLUS, the preamplifier circuit of the HOT ROD 25 is based on the legendary SOLDANO 100w.
65DS-SoldH25+	Distortion	
66CL-DieV4C2	Clean	Based on Diezel VH4 . Over the past few years, Diezel amplifiers have become a must-have choice for some of the most compelling rock guitarists on the planet.
67DS-DieV4C3	Distortion	
68OD-DieV2	Distortion	Based on Diezel VH2. The Diezel VH2 is a stripped-down version of the Diezel VH4, the company's most popular amplifier to date.

AMP		
Title	**Type**	**Description**
69CL-TwoRB	Clean	Based on Two-Rock Bloomfield. Since its founding in 1999, Two-Rock has quickly climbed to the top of the boutique speaker industry, and its excellent sound quality has been favored by many top musicians such as John Mayer, Matt Schofield, Oz Noy and so on. As one of the founders of the brand, Bill Krinard devoted almost all of his energy to constantly exploring and improving the design of the amp. His design philosophy was: "An amp must faithfully restore the sound of the guitar.
70CL-TwoRC	Clean	Based on Two-Rock Crystal. This amplifier is based on the John Mayer signature amplifier, and the sound is amazing.
71OD-Fman100	Overdrive	Based on Friedman BE100 Deluxe. Dave Friedman, who used the expertise he learned in retrofitting Marshall Plexis to create the BE-100 hardware. This hardware, promoted by artists like Alice in Chains, Pink, Bon Jovi, Billy Idol, The Cult, and Foo Fighters, is known for its use in classic rock, hard rock, metal, punk, country, and blues.
72DS-Fman100+	Distortion	
73CL-GojaX	Clean	Based on Gojira X. Gojira X is an evolution of great effort. It continues to traverse the vast musical terrain explored by the band's legendary work. From quiet and contemplative clean tone to the most ferocious and destructive high gain Settings.
74DS-GojaX	Distortion	
75DS-RanllDia	Distortion	Based on Randall RD20H Diavolo. Diavolo means "devil" in Italian and "Diablo" in Spanish. Both can well summarize the metal guitar tone of Randall RD20H Diavlo.
76DS-RanllSat	Distortion	Based on Randall Satan 50. It's a classic of the metal genre, loved by metal players.
77CL-MatDC30	Clean	Based on Matchless SC30. This is an unrivaled SC-30 reverberant combination amplifier.
78OD-MatLG15	Overdrive	Based on Matchless Lightning 15. It's a very classic EL84 "British tone", clear and penetrating.
79CL-Brit1	Clean	Classic British clean tone.
80OD-Brit2	Overdrive	Classic British Overdrive tone.
81DS-Brit3	Distortion	Classic British Distortion tone.
82OD-SuperCom	Overdrive	Based on Supro Delta King 12. The history of the Supro brand can be traced back to the 1930s, and it has a deep cultural and technical accumulation. Derived from Supro's timbre understanding of the blues, the Delta King series is a tribute to the Delta Blues music that arose in the Mississippi Delta region.
83CL-Magan50	Clean	Based on MorganSW50. This tone is thick and powerful.
84OD-FenBDVL	Overdrive	Based on Fender Blues Deville Reissue 410.It uses a tube prestage and power amplifier, which can produce warm, natural sound, especially in the low and medium frequency band. It is very suitable for playing blues, rock, country and other styles of music.

AMP		
Title	**Type**	**Description**
85CL-J120Com	Clean	Based on Roland Jazz Chorus 120. The JC-120 was originally used primarily in the jazz (rock) scene. It has experienced a Renaissance in the metal and non-metal ages. Bands like Metallica and Limp Bizkit use it as a clean tone part in their songs.
86OD-DumOD	Overdrive	Based on Dumble Overdrive Special. The amplifier built by Howard Alexander Dumble is one of the most revered of all time.
87OD-TimHson	Overdrive	Based on Tim Henson. Tim Henson's band Polyphia is one of the most popular bands out there. It's a perfect combination, Tim Henson's guitar skills are superb, and the tone he pulls out is unique.
88DS-SplNito	Distortion	Based on Splawn Nitro. Splawn is an amplifier company that you may not have heard of, but those who are familiar with them will realize that they have established an excellent reputation for being loved by many people due to their extremely high level of craftsmanship coupled with exceptional amplifier sound quality.
89DS-DwodNig	Distortion	Based on Driftwood Darkest Nightmare. It became a powerful force in the field of high-gain amplification, and its sonic impact appealed to metal and hard rock fans.
90DS-Omga	Distortion	Based on Omega Ampworks Granophyr. This tone is soft at low gain and compact and saturated at high gain.
91AC-Petrucci	Acoustic Guitar	This amplifier head simulation can realistically mimic the sound generated when a piezo pickup is combined with an acoustic guitar, restoring rich details and natural resonance. It allows performers to achieve a realistic acoustic guitar tone through an electric guitar or other instruments equipped with a piezo pickup.
92AC-FenRa	Acoustic Guitar	Based on Fender Ramparte. It belongs to the Fender's Pawn Shop Special series. It is a vacuum tube amplifier with a vintage style.
93AC-Bens	Acoustic Guitar	Based on Benson Vinny Reverb. Whether it's a small bar performance or a large-scale music festival stage, the Benson Amp can provide sufficient volume and excellent tone performance, allowing guitarists to stand out on the stage. Its reliability and stability also ensure that there will be no unexpected malfunctions during the performance.
94AC-BClassic	Acoustic Guitar	Based on BluGuitar AMP1 Mercury Edition. Its high-quality tone and powerful functions can meet the requirements of professional performances and recordings. Many renowned guitarists such as Jennifer Batten, Uli Jon Roth, Kat Dyson, and Ian Crichton are users of BluGuitar.
95AC-D45	Acoustic Guitar	By processing and shaping the guitar signal, and adjusting parameters such as its equalization and gain, it can simulate the tonal characteristics of the Martin D-45.
96BassSVTCL	Bass	Based on Ampeg SVT-CL. The Ampeg SVT is the industry standard bass amplifier for big shows.

AMP		
Title	**Type**	**Description**
97BassAG751	Bass	Based on DB 751. The DB 751 combines the legendary pipe drive tone of the DB750 with greater EQ control. The DB 751 is the perfect combination of raw power and exceptional tone, continuing in the tradition of the world famous DB 750.
98BassAGTH	Bass	Based on Aguilar Tone Hammer 500. Aguilar's voice is retro and warm, but not lacking in clarity. Whether you're playing live or recording in a studio, Aguilar amplification products are designed to give you the best experience possible. The tone, power, and reliability of Aguilar products have been discovered by world-famous bassist John Patituge (Chick Corea), Adam Clayton (U2), Paul Turner (Jamiroquai), and others.
99BassT21VT	Bass	Based on TECH21 VT BASS 500. The TECH 21 Sansamp pedal is a favorite of bassists, and the VT Bass 500 is a 500-watt bass amplifier head with a fully analog SansAmp preamp and Class D amplifier.
100BassT21VT+	Bass	
101BassSan1	Bass	SansAMP classic tone
102BassSan2	Bass	
103BassSan3	Bass	
104BassMaTA	Bass	Based on Markbass TA 501. This is a very good bass amplifier head,its tone is warm, the medium frequency is sufficient.
105BassMaLM4	Bass	Based on Markbass LITTLE MARK IV. Since the inception of the Markbass Company 20 years ago, Markbass has pioneered small amplifier design with its "Little Mark" series, creating an industry standard due to the compact size, light weight of its amplifiers, and its signature warm and natural tone.
106BassMaLMV	Bass	Based on Markbass LITTLE MARK VINTAGE. The result of many years of experience, LITTLE MARK VINTAGE is designed to truly allow everyone to find their own sound, offering a lot of sound options and features that truly cater to any bass player looking for a modern sound or a vintage sound.
107BassPJ200	Bass	Based on Phil Jones Bass MICRO FORCE BP-200. The BP-200 is compact but powerful.
108BassPJ400	Bass	Based on Phil Jones Bass D-400. It restores the original sound of the speaker and makes the tone sound more clean and natural.
109BassPJCUB	Bass	Based on Phil Jones Bass CUB II BG-110. BG-110 is an upgraded model of PJB classic BASS CUB BG-100. It uses two PJB classic "PIRANHA" 5-inch loudspeakers and is driven by 110W continuous power amplifier. It has fast feedback on the instrument, pure and natural sound quality, and highly restore the sound quality of the instrument itself and the style of the musicians.
110BassMes400	Bass	Based on Mesa/Boogie Bass 400. This amplifier is suitable for many music styles, especially rock, blues, heavy metal, etc.
111BassMes400	Bass	
112BassBman10	Bass	Based on Fender Bassman 100. This is a nice bass speaker.
113BassBman70	Bass	Based on Fender Bassman 70. The Fender Bassman 70 combines a modern tone with a traditional Fender bass tone.
104BassMaTA	Bass	Based on Markbass TA 501. This is a very good bass amplifier head,its tone is warm, the medium frequency is sufficient.

AMP		
Title	**Type**	**Description**
105BassMaLM4	Bass	Based on Markbass LITTLE MARK IV. Since the inception of the Markbass Company 20 years ago, Markbass has pioneered small amplifier design with its "Little Mark" series, creating an industry standard due to the compact size, light weight of its amplifiers, and its signature warm and natural tone.
106BassMaLMV	Bass	Based on Markbass LITTLE MARK VINTAGE. The result of many years of experience, LITTLE MARK VINTAGE is designed to truly allow everyone to find their own sound, offering a lot of sound options and features that truly cater to any bass player looking for a modern sound or a vintage sound.
107BassPJ200	Bass	Based on Phil Jones Bass MICRO FORCE BP-200. The BP-200 is compact but powerful.
108BassPJ400	Bass	Based on Phil Jones Bass D-400. It restores the original sound of the speaker and makes the tone sound more clean and natural.
109BassPJCUB	Bass	Based on Phil Jones Bass CUB II BG-110. BG-110 is an upgraded model of PJB classic BASS CUB BG-100. It uses two PJB classic "PIRANHA" 5-inch loudspeakers and is driven by 110W continuous power amplifier. It has fast feedback on the instrument, pure and natural sound quality, and highly restore the sound quality of the instrument itself and the style of the musicians.
110BassMes400	Bass	Based on Mesa/Boogie Bass 400. This amplifier is suitable for many music styles, especially rock, blues, heavy metal, etc.
111BassMes400	Bass	
112BassBman10	Bass	Based on Fender Bassman 100. This is a nice bass speaker.
113BassBman70	Bass	Based on Fender Bassman 70. The Fender Bassman 70 combines a modern tone with a traditional Fender bass tone.
114BassFenRum	Bass	Based on Fender Rumble 800. Since the Fender Rumble series entered the market, bassists around the world have loved Fender Rumble amplifiers.
115BassDark7k	Bass	Based on Darkglass B7K. Ultra-modern sound, no one can beat it.
116BassDarkVT	Bass	Based on Darkglass Vintage. The tuning of the tone is high.
117BassHiwaDR	Bass	Based on Hiwatt DR201. This speaker is also a time-tested classic. The schematic faithfully follows the original dr201 from the original Hiwatt line.
118BassHake	Bass	Based on Hartke LX8500. Its tone is grainy and low frequency.
119BassOgAD200	Bass	Based on Orange AD200. As Orange's flagship bass amplifier, it is the main product for bass player performances and recordings.
120BassRlan	Bass	Based on Roland D-BASS 210. Bass amplifier technology takes a big step forward with the new D-Bass series. Roland's latest and most advanced bass amplifiers use proprietary FFP and active speaker control technology to provide lightning fast response and ultra-high quality bass.

CAB

CAB		
Title	**Type**	**Description**
1ENGLProV30s	2x12	Based on Engl Pro 2x12 cabinet
2Sperimental	4x12	Based on Sperimental 4x12 cabinet
3Juice4x12V30	4x12	Based on Orange PPC412-C 4x12 cabinet
4Mess Bog	4x12	Based on Mesa Boogie OS 4x12 cabinet
5FdChamp	1x12	Based on Fender Champ 1x12 cabinet
6FdPrJunir	1x10	Based on Fender Pro Junior 1x10 cabinet
7Mar960BV30	4x12	Based on Marshall 1960AV 4x12 cabinet
8DizzlV30	4x12	Based on Diezel v30 4x12 cabinet
9Electrovoice	4x12	Based on EVML Classic 4x12 cabinet
10MessRectv30	4x12	Based on Mesa Boogie RECABINET 4x12 cabinet
11TwinJensenC	2x12	Based on 1965 Fender Twin 2x12 cabinet
12TwedDlx1x12	1x12	Based on Fender 57 Deluxe Reissue Tweed 1x12 cabinet
13FdShowman	2x15	Based on 1959 Fender Showman 2x15 cabinet
14 J120Rolnd	2x12	Based on Roland JC-120 2x12 cabinet
15 AC30Silvers	2x12	Based on Vox AC30S1 2x12 cabinet
16BassAguila25	1x12	Based on Aguilar SL Super Lightweight 250 1x12 cabinet
17BassJensen10	2x10	Based on Fender Bassman Jensen 2x10 cabinet
18BassStudio22	4x10	Based on Studio 22 441 Edge 4x10 cabinet
19BassAmpg410	4x10	Based on Ampeg SVT 4x10 cabinet
20BassEDN300	2 x 10	Based on Eden 300W 2x10 cabinet
21FenTwed	1x8	Based on 1961Fender Tweed 1x8 cabinet
22FenChap	1x12	Based on Fender Champ 1x12 cabinet
23FenDelu	1x12	Based on 1953 Fender Deluxe 1x12 cabinet
24FenBface	1x12	Based on 1964 Fender Blackface1x12 cabinet
25FenMnTw	2x2	Based on Fender Mini Twin 2x2 cabinet
26FenTwin	2x12	Based on 1965 Fender Twin 2x12 cabinet
27FenBman	4x10	Based on 1959 Fender Bassman 4x10 cabinet
28FenPrin2	1x12	Based on Fender Princeton II 1x12 cabinet
29FenProJ	1x10	Based on Fender Pro Junior 1x10 cabinet
30FenTChap	1x12	Based on Fender Tweed Champ 1x12 cabinet
31MessOS	4x12	Based on Mesa Boogie OS 4x12 cabinet
32MessBRO	4x12	Based on Mesa Brohymn 4x12 cabinet
33MessIM24	4x12	Based on Mesa Boogie 24 Impulses 4x12 cabinet
34MessREC	4x12	Based on Mesa Boogie RECABINET 4x12 cabinet
35MessStdio	1x12	Based onMesa Boogie Studio 1x12 cabinet
36MessStito	4x12	Based on Mesa Stiletto 4x12 cabinet

CAB		
Title	**Type**	**Description**
37MessNom	1x12	Based on Mesa Nomad 55 1x12 cabinet
38Mar60	4x12	Based on Marshall 1960AV 4x12 cabinet
39Mar36	2x12	Based on Marshall 1936 2x12 cabinet
40MarMG15R	1x8	Based on Marshall MG G15R 1x8 cabinet
41MarJ2000	4x12	Based on Marshall JCM2000 4x12 cabinet
42MarMfour	4x12	Based on Marshall MF400A mode four 4x12 cabinet
43MarPlx	4x12	Based on Marshall Plexi 4x12 cabinet
44MarVal4	4x12	Based on Marshall Valvestate 4x12 cabinet
45MarVal2	2x12	Based on Marshall Valvestate 2x12 cabinet
46MarVS412	4x12	Based on Marshall VS412 4x12 cabinet
47ENG412	4x12	Based on Engl E412xxL Cabinet 4x12 cabinet
48ENG412+	4x12	Based on Engl E412xxL Cabinet 4x12 cabinet
49ENG412P	4x12	Based on Engl E412 Pro Cabinet 4x12 cabinet
50OgP412	4x12	Based on Orange PPC412-C 4x12 cabinet
51OgP212	2x12	Based on Orange PPC212 2x12 cabinet
52OgV30	4x12	Based on Orange V30 4x12 cabinet
53Pey5150	4x12	Based on Peavey 5150 4x12 cabinet
54PeyDeBlu	1x15	Based on Peavey Delta Blues 1x15 cabinet
55PeyDeBlu+	1x15	Based on Peavey Delta Blues 1x15 cabinet
56SoldHor	2x12	Based on Soldano 212 Horizontal Cabinet 2x12 cabinet
57SoldSC412	4x12	Based on Soldano Straight Classic cabinet 4x12 cabinet
58SoldSC212	2x12	Based on Soldano Straight Classic 2x12 cabinet
59SoldAng412	4x12	Based on Soldano Angled Cabinet 4x12 cabinet
60Alton212	2x12	Based on Allston Amps 2x12 cabinet
61BogUx	4x12	Based on Bogner Ubercab x-Pattern 4x12 cabinet
62DieV30	4x12	Based on Diezel v30 4x12 cabinet
63FimanVt	4x12	Based on Friedman Vintage 4x12 cabinet
64HaBtonV	2x12	Based on Harley Benton Vertical Speaker 2x12 cabinet
65Ranll	2x12	Based on Randall 2x12 cabinet
66VHTDeli	4x12	Based on VHT Deliverance 4x12 cabinet
67VxAc15	1x12	Based on 1960 Vox AC15 1x12 cabinet
68VxAc30	2x12	Based on 1967 Vox AC30 2x12 cabinet
69CeleAt	2x12	Based on Celestion A-Type 2x12 cabinet
70CeleBlue	2x12	Based on Celestion Blue 2x12 cabinet
71AC-CeCrm	4x12	Based on Celestion Cream 4x12 cabinet
72AC-CeVine	4x12	Based on Celestion Vintage 30 4x12 cabinet
73AC-EmG112	1x12	Based on Eminence Governor 1x12 cabinet
74AC-EmG212	2x12	Based on Eminence Governor 2x12 cabinet
75AC-Se210	2x10	Based on Selmer 2x10 cabinet
76AC-SeTV20	4x8	Based on Selmer TV 20 4x8 cabinet
77AC-SeGol	1x15	Based on Selmer Goliath 1x15 cabinet
78AC-SeVin	1x7	Based on Selmer Vintage 1966 Two tone 1x7 cabinet

CAB		
Title	**Type**	**Description**
79AC-CateEx	4x12	Based on Crate Gx412xR 4x12 Excalibur cabinet
80AC-CateFw	4x12	Based on Crate FW-412A Flex Wawe 4x12 cabinet
81BassAm210	2x10	Based on Ampeg SVT 2x10 bass cabinet
82BassAm410	4x10	Based on Ampeg SVT 4x10 bass cabinet
83BassAm810	8x10	Based on Ampeg SVT 8x10 bass cabinet
84BassSR15	1x15	Based on SWR Workingman 1x15 bass cabinet
85BassPeyTS	4x10	Based on Peavey Tour Series VB 4x10 bass cabinet
86BassEbPro	4x10	Based on EBS ProLine 4x10 bass cabinet
87BassHake	4x10	Based on Hartke xL 4x10 bass cabinet
88BassTcBc	4x10	Based on TC Electronics BC 4x10 bass cabinet
89BassSuns	2x15	Based on Sunn 200s 2x15 bass cabinet
90BassMessRR	2x15	Based on Mesa Boogie Road Ready 2x15 bass cabinet
91BassCeleV	2x12	Based on Celestion V30 2x12 bass cabinet
92BassSunVin	2x15	Based on Vintage Sunn 2x15 bass cabinet
93BassEleVoEv	1x12	Based on Electro-Voice Everse 1x12 bass cabinet
94BassOgPPC	2x12	Based on Orange PPC 2x12 bass cabinet
95BassEdn	4x10	Based on Eden D410xLT 4x10 bass cabinet
96BassMaMM	4x10	Based on MarkBass MARCUS MILLER 4x10 bass cabinet
97BassAshMag	4x10	Based on ASHDOWN MAG 414T Deep 4x10 bass cabinet
98BassGKbx	4x10	Based on Gallien-Krueger Bx 4x10 bass cabinet
99BassRlanMc	4x4	Based on Roland Micro Cube Bass Rx 4x4 bass cabinet
100BassUdio	2x10	Based on udiophile HD 2x10 bass cabinet

EQ

1.Guitar EQ 6 (6-band Guitar Equalizer)

100Hz: This frequency band mainly affects the fullness and thickness of the guitar sound. A proper boost can make the guitar tone sound more plump, warm, and increase the power and resonance of the low-frequency. However, if boosted too much, the tone may become muddy, dull, and even produce a booming sound.

200Hz: This frequency band is crucial for influencing the power and warmth of the guitar sound, and it is also prone to causing a muffled sound. Appropriate adjustment of this band can make the guitar tone clearer and brighter, avoiding a dull feeling.

400Hz: This frequency band has a certain impact on the clarity and power of the guitar tone. It can enhance the mid-frequency thickness and texture of the guitar sound, making the guitar more prominent in the band mix.

800Hz: This frequency band is known as the "dangerous frequency". If it is full, the tone will appear strong and powerful, but if there is too much, it will produce a throaty feeling. Appropriate adjustment can affect the power and character of the tone.

1.6kHz: This frequency band has a significant impact on the brightness and clarity of the guitar sound. A proper boost can make the guitar tone clearer, brighter, and enhance the penetration and granularity of the sound.

3.2kHz: This frequency band mainly affects the high-frequency details and brightness of the guitar tone. It can add luster and a sense of air to the sound, making the guitar tone more vivid and lively.

2.Bass EQ 7 (7-band Bass Equalizer)

50Hz: This frequency band is extremely low and is the fundamental frequency band of the bass. A proper boost can increase the depth and fullness of the bass, making the Bass sound more mellow and powerful, generating a strong low-frequency shock. However, if boosted too much, the sound may become muddy, booming, and may even cover up the sounds of other frequency bands.

120Hz: This frequency band is an important part of the Bass tone. It plays a key role in presenting the thickness and power of the Bass. A proper boost can make the Bass sound more full and confident, enhancing its presence in the mix.

400Hz: This frequency band affects the clarity and warmth of the Bass tone. Appropriate adjustment can make the Bass sound clearer and brighter, avoiding a dull feeling. At the same time, it can also add a certain amount of warmth and texture.

500Hz: This frequency band has a certain impact on the tightness and power of the Bass tone. It can enhance the mid-frequency thickness and texture of the Bass sound, making the Bass more prominent in the band mix. It also affects the fullness and clarity of the sound.

800Hz: This frequency band is known as the "dangerous frequency". If it is full, the tone will appear strong and powerful, but if there is too much, it will produce a throaty feeling. Appropriate adjustment can affect the power and character of the tone.

4.5kHz: This frequency band starts to enter the high-frequency range. It has a certain impact on the brightness and detail performance of the Bass tone. A proper boost can add high-frequency luster and a sense of air to the Bass sound, making the tone more vivid and lively. However, boosting too much may cause the sound to be too sharp or produce noise.

10kHz: It mainly affects the high-frequency details and brightness of the Bass tone. It can add luster and a sense of air to the sound, making the Bass tone more vivid and lively. At the same time, it can also improve the clarity and penetration of the sound. However, excessive boosting may introduce too much noise and a harsh feeling.

3.Normal EQ 10 (10-band General-purpose Equalizer)

31.25Hz: This frequency band is the ultra-low-frequency range, laying a deep foundation for the sound. A proper boost in this band can add depth and thickness to the sound, creating a strong low-frequency shock effect in electronic music, film scores, etc. However, if boosted excessively, the sound will become muddy, booming, seriously affecting the clarity and overall balance of the sound.

62.25Hz: This frequency band further enhances the low-frequency expressiveness and has an important impact on the fullness and power of the sound. A proper boost in this band can make the low-frequency more full and powerful, enhancing the basic texture of the sound. But over-boosting will also make the sound blurred, covering up the sound details of other frequency bands.

125Hz: This frequency band is the transition area from low-frequency to mid-frequency and has a significant impact on the warmth and thickness of the sound. A proper boost in this band can make the sound warmer, rounder, and increase the affinity and infectivity of the sound. However, if boosted too much, the sound will become dull and muddy, affecting the clarity and brightness of the sound.

250Hz: This frequency band is in the lower part of the mid-frequency range and has an important impact on the fullness and clarity of the sound. A proper boost in this band can make the sound more full and powerful, enhancing the three-dimensionality and sense of space of the sound. At the same time, boosting this band can also improve the clarity of the sound, making it more distinguishable. However, if boosted too much, the sound will become too thick and muddy, affecting the overall balance and clarity of the sound.

500Hz: This frequency band is the core area of the mid-frequency and has a decisive impact on the clarity, power, and tone of the sound. A proper boost in this band can make the sound clearer, brighter, and enhance the penetration and expressiveness of the sound. At the same time, boosting this band can also increase the power and thickness of the sound, making it more full and powerful. However, if boosted too much, the sound will become too sharp and harsh, affecting the overall balance and comfort of the sound.

1kHz: This frequency band is the key transition area from mid-frequency to high-frequency and has an important impact on the brightness, clarity, and layering of the sound. A proper boost in this band can make the sound brighter, clearer, and enhance the layering and three-dimensionality of the sound. At the same time, boosting this band can also improve the sense of positioning of the sound, making the sound more accurately positioned in space. However, if boosted too much, the sound will become too bright and sharp, affecting the overall balance and comfort of the sound.

2kHz: This frequency band belongs to the lower part of the high-frequency range and has an important impact on the brightness, clarity, and detail performance of the sound. A proper boost in this band can make the sound brighter, clearer, and enhance the detail expressiveness and transparency of the sound. At the same time, boosting this band can also improve the sense of air of the sound, making the sound more natural and smooth in space. However, if boosted too much, the sound will become too bright and sharp, affecting the overall balance and comfort of the sound.

4kHz: This frequency band is in the middle part of the high-frequency range and has a significant impact on the brightness, clarity, and expressiveness of the sound. A proper boost in this band can make the sound brighter, clearer, and enhance the expressiveness and infectivity of the sound. At the same time, boosting this band can also improve the sense of positioning of the sound, making the sound more accurately positioned in space. However, if boosted too much, the sound will become too bright and sharp, affecting the overall balance and comfort of the sound.

8kHz: This frequency band belongs to the higher part of the high-frequency range and has an important impact on the brightness, clarity, and detail performance of the sound. A proper boost in this band can make the sound brighter, clearer, and enhance the detail expressiveness and transparency of the sound. At the same time, boosting this band can also improve the sense of air of the sound, making the sound more natural and smooth in space. However, if boosted too much, the sound will become too bright and sharp, affecting the overall balance and comfort of the sound.

16kHz: This frequency band is the highest frequency range and mainly affects the ultra-high-frequency details, sense of air, and luster of the sound. A proper boost in this band can add subtle details and a sense of air to the sound, making the sound more vivid and natural. It can also improve the luster of the sound, making it sound brighter and clearer. However, since the human ear is less sensitive to ultra-high-frequencies, and most audio devices have relatively weak responses in the ultra-high-frequency range, over-boosting this band may not only fail to bring obvious auditory improvements but may also introduce noise or make the sound too sharp and harsh, affecting the overall sound quality.

MOD

1.Chorus
Speed: Adjusts the effect speed.
Depth: Adjusts the effect depth.
Mix: Adjusts the ratio of the wet and dry sounds.
Sync: A switch for synchronizing with the BPM parameter on the main interface. When turned on, the Speed will be displayed in beats.
Sync Bpm: The synchronized speed, which is consistent with the BPM parameter on the main interface.

2.Tri Chorus, has three independent chorus voices on the left, middle, and right, creating a massive chorus effect. Compared to ordinary chorus effects or plugins, it can generate a more complex and rich chorus effect, making the sound fuller, more three-dimensional, and adding a deeper sense of layering and space to the audio.
Speed: Adjusts the effect speed.
Depth: Adjusts the effect depth.
Mix: Adjusts the ratio of the wet and dry sounds.
Sync: A switch for synchronizing with the BPM parameter on the main interface. When turned on, the Speed will be displayed in beats.
Sync Bpm: The synchronized speed, which is consistent with the BPM parameter on the main interface.

3.Flanger, it is use the same principle as Chorus, but it uses a shorter delay time and adds regeneration (or repeats) to the modulating delay. This results in an exaggerated up and down sweeping motion to the effect.
Speed: Adjusts the effect speed.
Depth: Adjusts the effect depth.
Fb: Adjusts the feedback amount of the frequency-scanning effect in the wet sound.
Mix: Adjusts the ratio of the wet and dry sounds.
Sync: A switch for synchronizing with the BPM parameter on the main interface. When turned on, the Speed will be displayed in beats.
Sync Bpm: The synchronized speed, which is consistent with the BPM parameter on the main interface.

4.Tri Flanger, combines multiple modulation sources, generating a more complex and variable sound modulation effect than an ordinary Flanger. It makes the sound exhibit rich harmonic changes and unique filtering effects, creating special auditory sensations such as ethereal, illusory, and distorted sounds.
Speed: Adjusts the effect speed.
Depth: Adjusts the effect depth.
Fb: Adjusts the feedback amount of the frequency-scanning effect in the wet sound.
Mix: Adjusts the ratio of the wet and dry sounds.
Sync: A switch for synchronizing with the BPM parameter on the main interface. When turned on, the Speed will be displayed in beats.
Sync Bpm: The synchronized speed, which is consistent with the BPM parameter on the main interface.

5.Tremolo, it is basically a change of the signal level controlled by an Low-frequency Oscillator.
Speed: Adjusts the effect speed.
Depth: Adjusts the effect depth.

Level: Controls the final output volume of the module.
Sync: A switch for synchronizing with the BPM parameter on the main interface. When turned on, the Speed will be displayed in beats.
Sync Bpm: The synchronized speed, which is consistent with the BPM parameter on the main interface.

6.Tri Tremolo, Compared with the ordinary Tremolo effect, the Tri Tremolo may offer more unique waveform options, such as sawtooth waves, ramp waves, bump-and-dip waves, etc. It can also deform and adjust the waveforms, making the shape of the volume change more diverse, creating timbre changes that are difficult to achieve with a regular Tremolo, and adding more color and personality to the sound.
Speed: Adjusts the effect speed.
Depth: Adjusts the effect depth.
Level: Controls the final output volume of the module.
Sync: A switch for synchronizing with the BPM parameter on the main interface. When turned on, the Speed will be displayed in beats.
Sync Bpm: The synchronized speed, which is consistent with the BPM parameter on the main interface.

7.Opto Tremolo, uses a phototube to control the gain of the signal. This method makes the response of the tremolo effect smoother, without suddenly changing the dynamic range of the signal, resulting in a more natural and pure sound. It can well preserve the timbre characteristics of the original sound without introducing additional distortion or noise.
Speed: Adjusts the effect speed.
Depth: Adjusts the effect depth.
Level : Controls the final output volume of the module.
Sync: A switch for synchronizing with the BPM parameter on the main interface. When turned on, the Speed will be displayed in beats.
Sync Bpm: The synchronized speed, which is consistent with the BPM parameter on the main interface.

8.Phaser
Speed: Adjusts the effect speed.
Midcut: Mid-frequency cut. The larger the value, the more mid-frequency cut in the effect. This parameter is mainly designed for distorted tones.
Reso: Adjusts the resonance amount within a specific frequency range.
Fb: Adjusts the feedback amount of the frequency-scanning effect in the wet sound.
Sync: A switch for synchronizing with the BPM parameter on the main interface. When turned on, the Speed will be displayed in beats.
Sync Bpm: The synchronized speed, which is consistent with the BPM parameter on the main interface.

9.Vibrato, the vibrato effect modulates the pitch of the incoming signal. The result is similar to the Tremolo technique used by vocalists. In contrast to a Chorus or Flanger effect, no direct signal is combined with the pitch-modulated signal.
Speed: Adjusts the effect speed.
Depth: Adjusts the effect depth.
Sync: A switch for synchronizing with the BPM parameter on the main interface. When turned on, the Speed will be displayed in beats.
Sync Bpm: The synchronized speed, which is consistent with the BPM parameter on the main interface.

10.Tri Vibrato, mainly achieves linear phase changes within the guitar frequency range by using two all-pass stages, thus generating a real vibrato effect. It uses operational transconductance amplifiers (OTAs) as variable elements and adds pre-emphasis and de-emphasis networks at the input and output buffers to improve the signal-to-noise ratio. Commonly used in music styles such as rock, pop, blues, and jazz, it provides performers with unique timbre choices and creative spaces, and can play an excellent role in both live performances and studio recordings, enhancing the expressiveness and appeal of the music.
Speed: Adjusts the rate of pitch change.
Depth: Adjusts the amplitude of pitch change, that is, the range of pitch fluctuations above and below the reference pitch.
Sync: A switch for synchronizing with the BPM parameter on the main interface. When turned on, the Speed will be displayed in beats.
Sync Bpm: The synchronized speed, which is consistent with the BPM parameter on the main interface.

11.Opto Vibrato, the light-controlled modulation method of the Opto Vibrato can produce a dynamic response as the music signal changes. When the playing intensity is high, the vibrato effect may be more obvious; when the playing intensity is low, the vibrato is relatively subtle, making the dynamic changes of the sound more abundant and enhancing the expressiveness of the music.
Speed: Adjusts the rate of pitch change.
Depth: Adjusts the amplitude of pitch change, that is, the range of pitch fluctuations above and below the reference pitch.
Sync: A switch for synchronizing with the BPM parameter on the main interface. When turned on, the Speed will be displayed in beats.
Sync Bpm: The synchronized speed, which is consistent with the BPM parameter on the main interface.

12.Univibe, a unique timbre, a combination of chorus and phaser.
Speed: Adjusts the effect speed.
Depth: Adjusts the effect depth.
Mix: Adjusts the ratio of the wet and dry sounds.
Sync: A switch for synchronizing with the BPM parameter on the main interface. When turned on, the Speed will be displayed in beats.
Sync Bpm: The synchronized speed, which is consistent with the BPM parameter on the main interface.

13.Tri Univibe, continues the characteristic of the Univibe, which combines phase changes and tremolo effects, and strengthens and expands on this basis. It can generate more complex and rich phase and tremolo changes than the traditional Univibe. After the audio signal is processed by the Tri Univibe, it will present multi-level phase shifts and pitch fluctuations, as if the sound is rotating and vibrating simultaneously in multiple dimensions, creating a more fantastic, blurred, and dynamically changing sense of space and atmosphere for the music.
Speed: Adjusts the effect speed.
Depth: Adjusts the effect depth.
Mix: Adjusts the ratio of the wet and dry sounds.
Sync: A switch for synchronizing with the BPM parameter on the main interface. When turned on, the Speed will be displayed in beats.
Sync Bpm: The synchronized speed, which is consistent with the BPM parameter on the main interface.

14.Autofilter, filter works regularly by setting the frequency, both guitar and bass can be used.
Speed: Adjusts the effect speed.
Min: The minimum frequency of the filter sweep. Increasing this value can make the mid-low-frequency part of the wet sound more prominent.
Max: The maximum frequency of the filter sweep. Increasing this value can make the mid-high-frequency part of the wet sound more prominent.
Mix: Adjusts the ratio of the wet and dry sounds.
Fb: Adjusts the feedback amount of the frequency-scanning effect in the wet sound.
Sync: A switch for synchronizing with the BPM parameter on the main interface. When turned on, the Speed will be displayed in beats.
Sync Bpm: The synchronized speed, which is consistent with the BPM parameter on the main interface.

DLY

1.Clean Delay, It is often used to add a sense of space and depth to the sound while maintaining the relative purity of the sound.
Time: adjust the feedback speed of echo repeats.
Fb: the feedback times of echo repeats.
Mix: Adjust the dry and wet ratio.
Sync: This is the switch for synchronizing with the BPM parameter on the main interface. When turned on, Time will be displayed in beats.
Sync Bpm: The synchronized speed, which is the same as the BPM parameter on the main interface.

2.Modern Delay, Based on maintaining the traditional delay effect, it incorporates Phaser elements, thus producing unique and diverse sound effects.
Time: adjust the feedback speed of echo repeats.
Fb: the feedback times of echo repeats.
Mix: Adjust the dry and wet ratio.
Phaser: the Phaser effect is increased in the Delay wet sound. This parameter can adjust the amount of Phaser used.
Mod: Adjusts the vibration frequency of the audio signal after effect processing.
Sync: The switch for synchronizing with the BPM parameter on the main interface. When turned on, Time will be displayed in beats.
Sync Bpm: The synchronized speed, which is the same as the BPM parameter on the main interface.

3.Echo Delay, A classic and widely used audio effect, aiming to simulate the echo of sound reflected in space.
Time: adjust the feedback speed of echo repeats.
Fb: the feedback times of echo repeats.
Mix: Adjust the dry and wet ratio.
Sync: The switch for synchronizing with the BPM parameter on the main interface. When turned on, Time will be displayed in beats.
Sync Bpm: The synchronized speed, which is the same as the BPM parameter on the main interface.

4.Analog Delay, it is the delay effect of the signal of the analog tube, and the timbre has the characteristics of retro and warm.
Time: adjust the feedback speed of echo repeats.
Fb: the feedback times of echo repeats.
Mix: Adjust the dry and wet ratio.
Sync: The switch for synchronizing with the BPM parameter on the main interface. When turned on, Time will be displayed in beats.
Sync Bpm: The synchronized speed, which is the same as the BPM parameter on the main interface.

5.Duck Delay, When we process the delayed wet sound, we add the Noise Gate to the part before the wet sound. Thus, the front part of the wet sound is suppressed to achieve a front evasive effect, and the sound is gradually increased, the dynamics of the delay are more 'felt' than 'heard'.
Time: adjust the feedback speed of echo repeats.
Fb: the feedback times of echo repeats.
Mix: Adjust the dry and wet ratio.
Filter: Adjusts the frequency components of the audio signal.
Speed: the Chorus effect is increased in the Delay wet sound. This parameter can adjust the speed of Chorus used.
Depth: this parameter adjusts the depth of the Chorus.
Sync: The switch for synchronizing with the BPM parameter on the main interface. When turned on, Time will be displayed in beats.
Sync Bpm: The synchronized speed, which is the same as the BPM parameter on the main interface.

6.Dtype Delay, it replicates the unique delay style of tape machine, you can not only get the warmth and silky of professional grade tape machine, but also simulate the sound effects of tape in real situations such as CRINKLE, BIAS, and so on.
Time: adjust the feedback speed of echo repeats.
Fb: the feedback times of echo repeats.
Mix: Adjust the dry and wet ratio.
Grit: the GRIT takes on the function of TAPE BIAS. This parameter adjusts tape machine bias, from under biased to over-biased, it sounds like an overdrive of wet sounds. Bias sets the dynamic range and headroom of the wet signal.
Speed: the SPEED takes on the function of TAPE CRINKLE. This parameter adjusts the amount and severity of tape irregularities, including friction, creases, splices and contaminants. Tape Crinkle characteristics track accordingly to tape speed. Set to minimum for a fresh, clean tape. Set to maximum for a tape that has been mangled and chewed for years.
Depth: This parameter control varies the amount of mechanically related tape speed fluctuations. This also results in natural tape machine style modulation, it's like a chorus. Parameter minimum for a more tuned, cleaned and serviced tape machine. Parameter maximum to hear the sound of a tape machine in need of service. In between the extreme settings, a
natural tape modulation is achieved.
Sync: The switch for synchronizing with the BPM parameter on the main interface. When turned on, Time will be displayed in beats.
Sync Bpm: The synchronized speed, which is the same as the BPM parameter on the main interface.
Tremolo Delay Effect: It is an effect that combines the tremolo and delay effects.

7.Tremolo Delay, It is an effect that combines the tremolo and delay effects. While generating delay echoes, it causes the delayed sound to have a periodic fluctuation in volume. This fluctuation can add a dynamic and rhythmic feeling to the delay effect, making the echo no longer a simple repetition but with ups and downs and changes, as if the sound is constantly echoing while trembling, enhancing the expressiveness and emotional color of the music.
Time: adjust the feedback speed of echo repeats.
Fb: the feedback times of echo repeats.
Mix: Adjust the dry and wet ratio.
Grit: Adjusts the graininess of the tone after effect processing.
Speed: the Chorus effect is increased in the Delay wet sound. This parameter can adjust the speed of Chorus used.
Depth: this parameter adjusts the depth of the Chorus.
Sync: The switch for synchronizing with the BPM parameter on the main interface. When turned on, Time will be displayed in beats.
Sync Bpm: The synchronized speed, which is the same as the BPM parameter on the main interface.

8.Filter Delay, Combines the delay and filtering effects, adding rich changes and unique textures to the audio.
Time: adjust the feedback speed of echo repeats.
Fb: the feedback times of echo repeats.
Mix: Adjust the dry and wet ratio.
Filter: Adjusts the frequency components of the audio signal.
Speed: the Chorus effect is increased in the Delay wet sound. This parameter can adjust the speed of Chorus used.
Depth: this parameter adjusts the depth of the Chorus.
Sync: The switch for synchronizing with the BPM parameter on the main interface. When turned on, Time will be displayed in beats.
Sync Bpm: The synchronized speed, which is the same as the BPM parameter on the main interface.

9.Dual Delay: two independent delay echoes, the time-lag of the first echo and the second echo achieves a very interesting delay rhythm effect.
Time: adjust the feedback speed of echo repeats.
Fb: the feedback times of echo repeats.
Mix: Adjust the dry and wet ratio.
T-Mode: , Adjust the time-lag between the two echoes, the minimum is the equivalent of no time-lag, and the greater the number, the greater the time-lag.
Speed: the Chorus effect is increased in the Delay wet sound. This parameter can adjust the speed of Chorus used.
Depth: this parameter adjusts the depth of the Chorus.
Sync: The switch for synchronizing with the BPM parameter on the main interface. When turned on, Time will be displayed in beats.
Sync Bpm: The synchronized speed, which is the same as the BPM parameter on the main interface.

10.Lofi Delay, a special, retro and destructive delay effect, the wet sound reflects the filter, the vinyl record, the noise lo-fi and many other senses.
Time: adjust the feedback speed of echo repeats.
Feedback: the feedback times of echo repeats.

Mix: Adjust the dry and wet ratio.
Grit: When the parameter is turned up, it sounds like a overdrive wet sound.
Speed: the Chorus effect is increased in the Delay wet sound. This parameter can adjust the speed of Chorus used.
Depth: this parameter adjusts the depth of the Chorus.
Sync: The switch for synchronizing with the BPM parameter on the main interface. When turned on, Time will be displayed in beats.
Sync Bpm: The synchronized speed, which is the same as the BPM parameter on the main interface.

11.Pattern Delay, It is a unique audio effect. With its advantages in rhythm, sense of space, timbre, and creative flexibility, it occupies an important position in various music styles and audio production scenarios.
Time: adjust the feedback speed of echo repeats.
Feedback: the feedback times of echo repeats.
Mix: Adjust the dry and wet ratio.
Patten: Adjusts the sense of space of the delayed signal.
Speed: the Chorus effect is increased in the Delay wet sound. This parameter can adjust the speed of Chorus used.
Depth: this parameter adjusts the depth of the Chorus.
Sync: The switch for synchronizing with the BPM parameter on the main interface. When turned on, Time will be displayed in beats.
Sync Bpm: The synchronized speed, which is the same as the BPM parameter on the main interface.

12.Ice Delay, Allows for pitch adjustment of the delayed sound, which brings rich possibilities to music creation. Creators can raise or lower the delayed sound by a specific interval according to the musical style and emotional expression needs, creating unique harmonic effects.
Time: adjust the feedback speed of echo repeats.
Feedback: the feedback times of echo repeats.
Mix: Adjust the dry and wet ratio.
Pitch: Adjusts the pitch of the delayed sound.
Mod: Adjusts the vibration frequency of the audio signal after effect processing.
Sync: The switch for synchronizing with the BPM parameter on the main interface. When turned on, Time will be displayed in beats.
Sync Bpm: The synchronized speed, which is the same as the BPM parameter on the main interface.

13.Reverse Delay, In the traditional delay effect, the audio signal is mixed with the original signal after a certain time delay. While in the Reverse delay effect, the input audio signal is first reversed.
Time: adjust the feedback speed of echo repeats.
Feedback: the feedback times of echo repeats.
Mix: Adjust the dry and wet ratio.
Phaser: the Phaser effect is increased in the Delay wet sound. This parameter can adjust the amount of Phaser used.
Mod: Adjusts the vibration frequency of the audio signal after effect processing.
Sync: The switch for synchronizing with the BPM parameter on the main interface. When turned on, Time will be displayed in beats.
Sync Bpm: The synchronized speed, which is the same as the BPM parameter on the main interface.

REV

1.Room Reverb, it simulates a relatively small, simple-structured room sound where many reflections are absorbed by soft material in the room, and sound is reflected by walls.
Decay: Adjust the duration of echo.
Mix: Adjust the ratio of wet and dry.
High Pass: only used to regulate wet sound.
Low Pass: only used to regulate wet sound.
Mod Depth: the pitch of wet sound produces a small cyclical rise and fall, you will hear vintage and charming background sound.

2.Hall Reverb, it gives a wide, slightly scattering feeling, it simulates a grand ambient sound.
Decay: Adjust the duration of echo.
Mix: Adjust the ratio of wet and dry.
High Pass: only used to regulate wet sound.
Low Pass: only used to regulate wet sound.
Mod Depth: the pitch of wet sound produces a small cyclical rise and fall, you will hear vintage and charming background sound.

3.Plate Reverb, It simulates the reflection process of sound on a metal plate. When the sound signal reaches the surface of the metal plate, part of the sound is absorbed, part penetrates the metal plate, and the main part is reflected on the surface of the metal plate.
Decay: Adjust the duration of echo.
Mix: Adjust the ratio of wet and dry.
High Pass: only used to regulate wet sound.
Low Pass: only used to regulate wet sound.
Mod Depth: the pitch of wet sound produces a small cyclical rise and fall, you will hear vintage and charming background sound.

4.Spring Reverb, it is a common type of reverberation.The sound signal is transmitted to the spring tank, and the pickup picks up the resonant sound of the spring tank, to mimics the reverberation effect produced in space.
Decay: Adjust the duration of echo.
Mix: Adjust the ratio of wet and dry.
High Pass: only used to regulate wet sound.
Low Pass: only used to regulate wet sound.
Combs: control the number of springs.

5.Shimmer Reverb, there is a pitch-shift sound in the wet sound. Adjust the pitch of the pitch-shift sound, you can get the dissonant interval, create a scary background sound. You also can get the harmonic interval, it's a wonderful sound, a resplendent and unearthly ambience. The Amount parameter allow for a range of shimmer effects from laid-back and subtle to full-blown majestic splendor.
Decay: Adjust the duration of echo.
Mix: Adjust the ratio of wet and dry.
Tone: Adjust the brightness of the reverb wet sound.
Pitch: Adjust the pitch of the pitch-shift sound, the minimum value is the same as the original sound, the maximum value is two octaves above the original sound.

amount: adjust the amount of pitch-shift sound.

6.Bloom Reverb: Through an algorithm, it simulates the propagation and reflection of sound in a large open space, adding a distinct sense of space to the sound. When simulating the acoustic environment of a large concert hall, the Bloom reverb effect precisely calculates the multiple reflection paths and intensity changes of the sound after it is emitted from the sound source and hits objects such as the walls, ceiling, and floor of the concert hall. These complex reflection effects overlap with each other, creating a rich sense of hierarchy and three - dimensionality in the sound, thus creating a realistic sense of a large concert hall space, making the listener feel as if they are in a real music performance venue.
Decay: Adjust the duration of echo.
Mix: Adjust the ratio of wet and dry.
Tone: Adjusts the brightness of the reverb effect sound.
Lend: Adjusts the extended duration of the reverb effect.
Length: Adjusts the duration that the sound processed by the reverb effect occupies in the overall audio.

7.Cloud Reverb, is a gorgeous large ambient reverberation, it sounds like the music come from all sides of the cloud. Cloud reverb can take any modest guitar or synth sound and turn it into
a gorgeous ensemble.
Decay: Adjust the duration of echo.
Mix: Adjust the ratio of wet and dry.
High Pass: only used to regulate wet sound.
Low Pass: only used to regulate wet sound.
Diff: softens the early reflections to create a more diffused reverb. As Diffusion is increased, the reverb is smoothed and softened, the delay and reverberation mix together more naturally.

8.Lofi Reverb, A unique audio processing method that combines the low - fidelity (Lofi) and reverb effects, creating a strong vintage and nostalgic atmosphere. This effect is derived from the simulation of past audio equipment and recording techniques.
Decay: Adjust the duration of echo.
Mix: Adjust the ratio of wet and dry.
Sample Rate: Adjusts the number of times the audio signal is sampled per second during the process of converting the analog audio signal to a digital audio signal.
Noise Level: Adjusts the intensity of the noise present in the audio signal.
Mod Depth: Adjusts the degree to which the modulation signal affects the carrier signal during the audio modulation process.

9.Swell Reverb, the Swell machine brings in the reverb gradually behind the dry signal for subtle evolving textures, like having a volume pedal on the wet sound.
Decay: Adjust the duration of echo.
Mix: If the dry sound is removed, and set the RiseT parameter to 0, it can mimic the sound of string instruments such as the violin.
Tone: Adjusts the brightness of the reverb effect sound.
Lend: Adjusts the extended duration of the reverb effect.
RiseTime: it adjusts the rise time of the swelled signal, I suggest you choose shorter times for single-line soloing or longer times for ambient chord work.

Note: The effects with the stereo suffix in the REV module are stereo effects.

VOL

1.Volume, Control the preset output volume.
VOL: Adjusts the output volume of the module.

Warm Tip

The meanings of the beat - display methods for the MOD module and DLY module are as follows. Take the 1/4 beat, 1/4D beat, and 1/4T beat as examples. They represent different time parameters respectively:

1/4 beat

This indicates that the time setting of the effector is the length of a quarter note. When an audio signal passes through the effector, the time duration is that of a quarter note.

1/4D beat

Here, "D" usually stands for "dotted", meaning a dotted note. The 1/4D beat means that the time setting of the effector is the length of a quarter note plus half of its length. In other words, it is 1.5 times the length of a 1/4 beat.

1/4T beat

Here, "T" usually stands for "triplet", that is, a triplet note. The 1/4T beat indicates that the time setting of the effector is two - thirds of the length of a quarter note. Its time duration is shorter than that of a 1/4 beat but longer than that of an 1/8 beat. These different settings can produce a variety of audio effects, ranging from simple to more complex rhythmic changes. Producers can select different parameters according to their needs to achieve the musical effects they desire.

音色说明

WAH

1. X-Wah哇音效果，作用在低频至中频之间。你也可以调出冷偏和清晰的音色。整体更加的透明和平滑，即使在极端设置下也能保持清晰度。
Value：结合中心频率和频率范围参数的一个控制值。由踏板控制，用户可以通过控制踏板改变这个值，使哇音效果更好融入整体的音乐中。
Gain：调整哇音效果器的增益，确保哇音效果能够清晰地融入到音乐中，同时又不会过于突出或掩盖其他乐器的声音。
Level：控制哇音效果的音量。

2. Funk-Wah哇音效果，作用在高频，比较突出而不抢频，融合度较高。能够自然地融入到吉他的音色中，形成一种独特而统一的声音风格。
Value：结合中心频率和频率范围参数的一个控制值。由踏板控制，用户可以通过控制踏板改变这个值，使哇音效果更好融入整体的音乐中。
Gain：调整哇音效果器的增益，确保哇音效果能够清晰地融入到音乐中，同时又不会过于突出或掩盖其他乐器的声音。
Level：控制哇音效果的音量。

3. Slide-Wah哇音效果，高增益失真，不仅音色穿透，甜美而丰富了高频。通过踩踏踏板可控制音色变化，能为演奏增加动态和灵活性，适用于各种音乐风格。
Value：结合中心频率和频率范围参数的一个控制值。由踏板控制，用户可以通过控制踏板改变这个值，使哇音效果更好融入整体的音乐中。
Gain：调整哇音效果器的增益，确保哇音效果能够清晰地融入到音乐中，同时又不会过于突出或掩盖其他乐器的声音。
Level：控制哇音效果的音量。

4. Cry-Wah哇音效果，作用在低频至中频之间，幅度适中，音色中性。能够产生丰富、类似人声的哇音效果，增强 Funk 音乐的节奏感。
Value：结合中心频率和频率范围参数的一个控制值。由踏板控制，用户可以通过控制踏板改变这个值，使哇音效果更好融入整体的音乐中。
Gain：调整哇音效果器的增益，确保哇音效果能够清晰地融入到音乐中，同时又不会过于突出或掩盖其他乐器的声音。
Level：控制哇音效果的音量。

5. Wah-Wah自动哇音效果，通过设定的频率参数进行有规律的波纹运动音色。
Speed：调节效果速度。
Q：中心频率和波形宽度的比例。
Mix：调节效果湿声和干声的比例。
Width：调节波形的宽度综合参数比。
Level：调节模块的输出音量。
Sync：同步主界面BPM参数调节开关。开启后Speed会变成拍数显示法。
Sync Bpm：同步的速度，与主界面的BPM参数一致。

6. Sense-Wah力度感应哇音效果。具有极高的敏锐度，能快速捕捉你的演奏力度动态，随着演奏的力度而变化。
Sense：调节灵敏度，参数值越高灵敏度越高。
Attack：调节触发效果后的启动时间，数值越大压缩启动时间越慢，数值越小启动时间越快。

Q：调节中心频率和波形宽度的比例。
fPeak：调节湿声里扫频效果的反馈程度。
Mix：调节效果湿声和干声的比例。
Width：调节波形的宽度综合参数比。
Level：调节模块的输出音量。

FX

1. Wah-Wah自动哇音效果，通过设定的频率参数进行有规律的波纹运动音色。
Speed：调节效果速度。
Q：中心频率和波形宽度的比例。
Mix：调节效果湿声和干声的比例。
Width：调节波形的宽度综合参数比。
Level：调节模块的输出音量。
Sync：同步主界面BPM参数调节开关。开启后Speed会变成拍数显示法。
Sync Bpm：同步的速度，与主界面的BPM参数一致。

2. Lofi低保真效果，模仿老旧磁带播放时的特质，如轻微的颤音、磁带摩擦产生的背景噪音，给人以温暖、复古的听觉感受。
Bit：调节音频的量化精度，即每个采样点所使用的比特数。Bit的值越低，音色越粗糙。
Level：调节模块的输出音量。
filter：调节音频信号的频率成分。

3. Sense-Wah力度感应哇音效果。具有极高的敏锐度，能快速捕捉你的演奏力度动态，随着演奏的力度而变化。
Sense：调节灵敏度，参数值越高灵敏度越高。
Attack：调节触发效果后的启动时间，数值越大压缩启动时间越慢，数值越小启动时间越快。
Q：调节中心频率和波形宽度的比例。
fPeak：调节湿声里扫频效果的反馈程度。
Mix：调节效果湿声和干声的比例。
Width：调节波形的宽度综合参数比。
Level：调节模块的输出音量。

4. Boost， 激励效果。
Gain： 调节激励效果的增益度。
Level： 调节模块的输出音量。

5. A Boost， A型高频激励效果。
Gain：调节激励效果的增益度。
Bass：调节激励效果的低频。
Mid：调节激励效果的中频。
Treble：调节激励效果的高频。
Level：调节模块的输出音量。

6. E Boost， E型中频激励效果。
Gain：调节激励效果的增益度。

Bass：调节激励效果的低频。
Mid：调节激励效果的中频。
Treble：调节激励效果的高频。
Level：调节模块的输出音量。

7. B Boost， B型低频激励效果。
Gain：调节激励效果的增益度。
Bass：调节激励效果的低频。
Mid：调节激励效果的中频。
Treble：调节激励效果的高频。
Level：调节模块的输出音量。

8. Boost ED， ED 型增益激励效果。
Gain：调节激励效果的增益度。
Grit：调节激励效果的过载饱和度
Level：调节模块的输出音量。

9. Compress， 压缩效果。
Sustain：综合了压缩的阈值和压缩比例，数值越大，压缩效果越明显。
Attack：信号超过设置阈值后压缩器的启动时间。数值越大压缩启动时间越慢，数值越小启动时间越快。
Wet Level：调节压缩湿声的输出音量。
Blend：控制效果信号和原始(干声)信号之间的混合比例。

10. Compress Pro， 压缩效果。
Ratio：调节压缩效果比例。
Gain：调节压缩效果的增益度。
Knee：调节在达到压缩阈值后开始压缩的过渡程度，数值越大，过渡越平滑。
Thd：调节压缩触发的阈值。
Attack：信号超过设置阈值后压缩器的启动时间。数值越大压缩启动时间越慢，数值越小启动时间越快。
Wet Level：调节压缩湿声的输出音量。
Blend：控制效果信号和原始(干声)信号之间的混合比例。

11. F Compress， 压缩效果。
Ratio：调节压缩效果比例。
Gain：调节压缩效果的增益度。
Knee：调节在达到压缩阈值后开始压缩的过渡程度，数值越大，过渡越平滑。
Thd：调节压缩触发的阈值。
Attack：信号超过设置阈值后压缩器的启动时间。数值越大压缩启动时间越慢，数值越小启动时间越快。
Tone：调节压缩效果的明亮度。
Wet Level：调节压缩湿声的输出音量。
Blend：控制效果信号和原始(干声)信号之间的混合比例。

12. Pitch音高变化效果， 通过改变音频信号的频率来实现音高的变化。根据声音的基本原理，音高与频率成正比，频率越高，音高越高；频率越低，音高越低。
High Pitch：调节Pitch 效果将输入音频信号的音高提升的频率范围。
Low Pitch：调节Pitch 效果将输入音频信号的音高降低的频率范围。
High Level：调节经过Pitch 效果器处理后的音高提升的效果音量。
Low Level：调节经过 Pitch 效果器处理后的音频降低的效果音量。

Dry Level：调节未经 Pitch 效果器处理的原始音频信号的音量。

13. Octave八度效果，主要通过改变音频信号的频率，产生比原始音频高一个八度或低一个八度的声音。
High Level：调节经过八度效果处理后高音部分的音量 。
Low Level：调节经过八度效果处理后低音部分的音量 。
Dry Level：调节未经过八度效果处理的原始声音信号的音量。

14. Ring模拟铃声效果， 模拟了一种类似钟声、铃声的回响效果，为声音增添独特的空间感和氛围感。
Freq：调节 Ring效果所产生的振荡频率，当你提高 Freq的值时，所产生的 “Ring” 效果音高会升高，听起来更尖锐、明亮。
Mix：调节原始声音信号（干声）与经过 Ring”效果处理后的声音信号之间的混合比例。

Gate

1. AI Gate降噪功能，是一种基于人工智能技术的信号处理工具，用于控制信号的通过与阻断。
Gate：打开Gate的阈值。它会持续监测输入信号的电平强度。阈值设置得越高，Gate 打开的条件越苛刻，只有更强的信号才能通过；阈值越低，则更多信号可以通过。
Bias：通过设置 Bias 提前量，可以让 AI 降噪模型提前 “准备” 好对即将出现的噪声或信号变化进行处理。在音频降噪中，如果能提前预测到噪声的变化趋势并相应地调整偏置，模型就能更准确地在噪声出现时进行抑制，减少噪声对有用信号的干扰，提高降噪的及时性和准确性。

2. Soft Gate软降噪功能，对音频信号的电平进行监测和控制，从而实现降低噪声、增强声音清晰度和提升音频质量的目的。
Thd：调节Soft Gate的阈值。在 Soft Gate 降噪过程中，输入的音频信号电平会与该阈值进行比较。当音频信号的电平高于阈值时，信号会被认为是有效声音，并相对完整地通过；而当音频信号的电平低于阈值时，信号则可能被判定为噪声，进而进行衰减或抑制处理 。

3. Hard Gate硬降噪功能，在处理音频信号时比 Soft Gate 更加激进。
Thd：调节Hard Gate的阈值。当音频信号的电平高于阈值时，Hard Gate 判定该信号为有效音频信号，会让信号毫无改变地通过，就如同没有进行任何处理一样。然而，当音频信号的电平低于阈值时，Hard Gate 会将这些信号认定为噪声或不需要的背景信号，并采取强硬措施 —— 直接将信号静音，也就是完全切断信号的输出，使其在音频中不再被听到。

4. Pro Gate超级降噪功能， 通过设置合适的阈值，能够精准地识别并去除这些低于阈值的背景噪音，从而使音频更加纯净。
Att：调节信号超出临界值后，降噪门完全打开所需的时间。
Rel：调节信号降到临界值以下后，达到最大削减所需的时间，把这个参数调到最小值，可以让底噪消失得更快。
Thd：调节降噪门的阈值。
Kw：调节阈值上下一定范围内，信号处理的过渡区域宽度。
Ratio：调节输入信号中噪声部分与处理后输出信号的比例。

5. Compress， 压缩效果。
Sustain：综合了压缩的阈值和压缩比例，数值越大，压缩效果越明显。
Attack：信号超过设置阈值后压缩器的启动时间。数值越大压缩启动时间越慢，数值越小启动时间越快。
Wet Level：调节压缩湿声的输出音量。
Blend：控制效果信号和原始(干声)信号之间的混合比例。

6. Compress Pro， 压缩效果。
Ratio：调节压缩效果比例。
Gain：调节压缩效果的增益度。
Knee：调节在达到压缩阈值后开始压缩的过渡程度，数值越大，过渡越平滑。
Thd：调节压缩触发的阈值。
Attack：信号超过设置阈值后压缩器的启动时间。数值越大压缩启动时间越慢，数值越小启动时间越快。
Wet Level：调节压缩湿声的输出音量。
Blend：控制效果信号和原始(干声)信号之间的混合比例。

7. F Compress， 压缩效果。
Ratio：调节压缩效果比例。
Gain：调节压缩效果的增益度。
Knee：调节在达到压缩阈值后开始压缩的过渡程度，数值越大，过渡越平滑。
Thd：调节压缩触发的阈值。
Attack：信号超过设置阈值后压缩器的启动时间。数值越大压缩启动时间越慢，数值越小启动时间越快。
Tone：调节压缩效果的明亮度。
Wet Level：调节压缩湿声的输出音量。
Blend：控制效果信号和原始(干声)信号之间的混合比例。

8.AI Ms Gate 降噪功能， 基于统计偏差跟进模型的智能算法。
Gate：打开Gate的阈值。它会持续监测输入信号的电平强度。阈值设置得越高，Gate打开的条件越苛刻，只有更强的信号才能通过；阈值越低，则更多信号可以通过。
Bias：提前设置Bias提前量，可以让AI降噪模型提前“准备”好对即将出现的噪声或信号变化进行处理。在音频降噪中，如果能提前预测到噪声的变化趋势并相应地调整偏置，模型就能更准确地在噪声出现时进行抑制，减少噪声对有用信号的干扰，提高降噪的及时性和准确性。

DS

单块类		
名称	**类别**	**效果描述**
1OD-BDTWOOW	过载	基于BOSS BD-2W音色的过载单块模拟。BOSS BD-2W 历经精心打造，可发出高品质的声音，它的全离散模拟电路将经典的布鲁斯过载声音相应提升到了新的高度。
2OD-ONEE	过载	基于BOSS OD-1音色的过载单块模拟。BOSS OD-1从1977年开始生产，直到1985年被OD-2 Turbo Over Drive取代。不要与2014年发布的数字OD-1X Over Drive混淆。
3OD-THREEE	过载	基于BOSS OD-3音色的过载单块模拟。BOSS OD-3是BOSS传统过载单块的继承，OD-3过载单块给吉他手宽广的平滑过载音色，同时保持音色的原始味道。
4OD-SDONEE	过载	基于BOSS SD-1 Super Overdrive音色的过载单块模拟。BOSS SD-1 Super Overdrive 基于OD-1 Overdrive 的电路而成，提供了丰富流畅的过载音色。
5OD-AngChar	过载	基于Angry Charlie V3音色的过载单块模拟。Angry Charlie V3 ，这个过载的音色偏向于英伦。适用于蓝调音乐。
6OD-DarkF	过载	基于ckk dark fire音色的过载单块模拟。ckk dark fire的设计灵感来源于MARSHALL JVM410 的OD通道。
7OD-DarkF+	过载	

单块类		
名称	**类别**	**效果描述**
8OD-KlonC	过载	基于Klon Centaur音色的过载单块模拟。1990 年至 1994 年间，Bill Finnegan 在两位麻省理工学院电子工程师的帮助下，设计了过载效果器 Klon Centaur。最初的想法是改善 Tube Screamer 的瞬态响应和中低音频率，以产生带有电子管效果器的过载音色。
9OD-MrSug	过载	基于MXR SUGAR DRIVE音色的过载单块模拟。MXR SUGAR DRIVE 由于其独特的电路设计，在狂热的音色寻求者中获得了神话般的声誉。
10OD-TSTenn	过载	基于Ibanez TS-10 Tube Screamer Classic Overdrive 音色的过载单块模拟。Ibanez TS-10 Tube Screamer Classic Overdrive，10系列的Ibanez效果器产于在20世纪80年代。TS -10是其中最受欢迎的过载单块。
11OD-XBBP	过载	基于Xotic BB Preamp 音色的过载单块模拟。任何吉他手都可以从Xotic BB Preamp过载单块中受益，它同样可以很好地获得厚实和顺滑的过载音色，并具有良好的维持力，因为它具有高达30+dB的boost。
12OD-Eight0E	过载	基于OD808音色的过载单块模拟。OD808最初于1979年发布，是第一个进入市场的管箱放大器过载模拟单块之一。它甜美的脆音使它很快流行起来。
13OD-Mvave1	过载	本司自研过载音色。
14OD-Mvave2	过载	本司自研过载音色。
15OD-ProRat	失真	基于ProCo Rat 2 Distortion音色的失真单块模拟。这是经典的失真音色。ProCo Rat 2 Distortion的优点在于它的多功能性。作为主要的失真，它擅长于舞台摇滚节奏的音色和飙升的引线。
16DS-ONEE	失真	基于BOSS DS-1音色的失真单块模拟。在BOSS DS-1之前，大多数失真单块在高增益的状态下会产生刺耳的杂音。1978年，BOSS工程师通过为DS-1开发一种独特的失真电路改变了这一切。
17DS-DATWOO	失真	基于BOSS DA-2音色的失真单块模拟。BOSS DA-2的失真是戏剧性地响应您的演奏动态，并清晰听到每个音符。
18DS-MZTWOO	失真	基于BOSS-MZ2音色的失真单块模拟。BOSS-MZ2的失真是在模拟电路中产生的，而合唱和延迟功能是使用数字芯片创建的。它有2个主电路板，其中一个是模拟的，另一个是数字的。
19DS-HMTWOO	失真	基于BOSS HM-2音色的失真单块模拟。BOSS HM-2失真音色像头猛兽，是金属爱好者的喜爱。HM-2只在市场上的几年。1983年至1988年，它首先在日本生产，然后在台湾生产，1991年停产。
20DS-MLTWOO	失真	基于BOSS ML-2音色的失真单块模拟。BOSS ML-2 重低音失真单块，是新金属爱好者的最喜爱的失真单块之一。
21DS-MTTWOO	失真	基于BOSS MT-2 Metal Zone 音色的失真单块模拟。BOSS MT-2 Metal Zone 在1991 年面世，至今仍是世界各地的吉他手的高增益失真效果器之王。其浑厚饱满的音色与金属风格相契合。
22DS-ONEEW	失真	基于DS-1W 音色的失真单块模拟。DS-1 于 1978 年面世的，具有标志性的橙色外观，是BOSS 的首款失真单块效果器。DS-1W 升级了离散全模拟电路，并保留了原版效果器的外观和特点，音色更加丰富，功能更加多样。
23DS-DodG69	失真	基于FX69 Grunge 音色的失真单块模拟。FX69 Grunge是有史以来最有名的失真单块之一。声音非常经典。
24DS-Mvave	失真	本司自研失真音色。
25DS-WalALH	失真	基于Walrus Audio Iron Horse V2 音色的失真单块模拟。Walrus Audio Iron Horse V2厚实的音色，高增益带有冲击感。

单块类		
名称	**类别**	**效果描述**
26FZ-FIVEE	法兹	基于BOSS FZ-5 音色的法兹单块模拟。BOSS FZ-5是为新生代吉他手设计的单块效果器。它可以让我们找回以前那种复古怀旧的音色。
27FZ-TFourr	法兹	基于T4 Fuzz 音色的法兹单块模拟。T4 Fuzz 它也已经在增益部门软化，比这个电路的其他版本更流畅。这是一个甜美的法兹，同时仍然能够得到那些凶猛的音色。
28FZ-BigMff	法兹	基于EHX BIG MUFFRAM'S HEAD音色的法兹单块模拟。EHX BIG MUFFRAM'S HEAD 经典法兹音色。从1973年开始生产了几年，被称为“公羊的头”，因效果器带有奇怪的羊头图案。
29BT-FBTWOO	激励	基于EHX BOSS FB-2音色的激励单块模拟。EHX BOSS FB-2音色干净的提升，不破坏原始音色的细微差别，以惊人的中频提升。
30BT-Mvave	激励	本司自研激励。
31BOD-BTK	贝斯过载	基于Darkglass Electronics Microtubes B3K音色的过载单块模拟。Darkglass Electronics Microtubes B3K所提供的是一种直观的格式，同时包含了模糊和清晰。一个强大的过载。
32BOD-BTK+	贝斯过载	
33BOD-GuyFlip	贝斯过载	基于Guyatone Flip Bass Driver Overdrive音色的过载单块模拟。Guyatone Flip Bass Driver Overdrive 这个过载不会丢失原信号的味道，这是一个很棒的过载音色。
34BOD-Ffd2M	贝斯过载	基于Fulltone Full Drive 2 Mosfet音色的过载单块模拟。Fulltone Full Drive 2 Mosfet是世界上最受欢迎的精品过载效果器，将两个高度可调的增益阶段结合在一起。Fulltone Full Drive 2仍然是录音室或舞台的必需品。
35BOD-DCXX	贝斯过载	基于Origin Effects DCX Bass Tone Shaper & Drive音色的过载单块模拟。Origin Effects DCX Bass Tone Shaper & Drive专为贝斯设计的一款过载单块，过载音色比较饱和。
36BFZ-MxrrD	贝斯法兹	基于MXR Bass Fuzz Deluxe音色的法兹单块模拟。MXR Bass Fuzz Deluxe提供巨大的法兹音色，而不牺牲原始信号的冲击力和清晰度。
37BFZ-EhxxGB	贝斯法兹	基于Electro-Harmonix Graphic Fuzz w/Box & Power Supply音色的法兹单块模拟。Electro-Harmonix Graphic Fuzz w/Box & Power Supply是传奇经典法兹音色。
38BFZ-ImppS2	贝斯法兹	基于Fuzz IMP Shroot II音色的法兹单块模拟。Fuzz IMP Shroot II 的音色能很好的融入乐队。
39BBT-Sat4HA	贝斯激励	基于SATURN VI HARMONIC BOOSTER音色的激励单块模拟。SATURN VI HARMONIC BOOSTER 带来了音色的开放性，推高频率的顶端，同时保持低音频率充分存在，保持原有音色的原始味道。
40BBT-StuMin	贝斯激励	基于Studio Boost Mini音色的激励单块模拟。Studio Boost Mini是Studio One中使用的相同的Neve晶体管增益级，以较小的格式捕获相同的高保真音色。

箱头类		
效果名称	**类型**	**效果描述**
1CL-UweTwins	清音	基于Fender94 TWIN音色的音箱模拟。1994 TWIN本质上是1965 TWIN的现代版本。不同之处在于，94TWIN有两个通道，一个是清音，一个是脆音。它还有一个开关，可以在25瓦和100瓦之间切换。94TWIN还被称为“Evil Twin”。这个绰号经常被误认为是另一个红色旋钮Fender Twin放大器。
2CL-UKC30	清音	基于VOX AC30音色的音箱模拟。提到“英式清音”这个词，任何挑剔的吉他迷都会立刻想到Vox AC30。AC 30备受很多艺术家的喜爱。
3OD-MarVM410	过载	基于Marshall JVM410音色的箱头模拟。JVM系列100瓦JVM410H阀驱动功率级建立在经典设计的基础上，无数经典摇滚和金属吉他音色的永恒基础。
4OD-MarVicto	过载	基于Victory Marshall 音色的箱头模拟。经典胜利吉他放大器，可以从60年代的风格的经典摇滚和蓝调，变到70年代和80年代的重摇滚的声音。
5DS-RandSanat	失真	基于Randall Satan音色的箱头模拟。Randall Satan 是一款由 Randall 推出的 Ola Englund 签名款电子管吉他音箱头。提供了温暖、饱满且富有动态的音色基础。
6DS-MarsFD100	失真	基于Marshall AFD100音色的箱头模拟。释放摇滚传奇的原始能量，与Slash本人合作制作，这只野兽将“毁灭欲望”的地震音色传递到你的手中。
7DS-EagleS	失真	基于ENGL Savage 60 MARKII E630II 音色的箱头模拟。一个真正的经典放大器，这个放大器是简单的无与伦比的，当它涉及到动态和灵活性。
8DS-DiselHgn	失真	基于Diezel Hagen音色的箱头模拟。自从Diezel VH4发行以来，时代、音乐品味和风格都发生了巨大的变化。Peter Diezel.的专业知识也与日俱增。Diezel Hagen比Diezel VH4更胜一筹。
9DS-EV5150Com	失真	基于EVH 5150 III - 6L6+Mesa Boogie OS 4x12音色的箱头+箱体模拟。EVH 5150 III - 6L6 是一款以经典设计为基础，经过现代化改良的电子管吉他音箱头，能提供具有延音和节奏感的过载音色，可用于节奏的强力和弦和主音的过渡。
10CL-FORTIN	清音	基于Fortin Cali音色的箱头模拟。Cali是一款非常通用的放大器，具有复古的英伦音色。
11CL-MessMkt	清音	基于Mesa Boogie Mark IV 音色的箱头模拟。整体延续了 Mesa Boogie 的经典外观设计风格，85 瓦的大功率输出和丰富的音色塑造能力，使其能在大型舞台上提供足够的音量和饱满的音色，满足各种音乐风格的演出需求。
12CL-CA-tweed	清音	基于Fender Deluxe Tweed音色的音箱模拟。对于许多人来说，Deluxe放大器定义了芬达的声音。多年来，它的摇滚咆哮和甜美饱和的音色，一直与无数吉他名人联系在一起，包括Larry Carlton， Mike Campbell， Neil Young， Scotty Moore and Don Felder.
13OD-BogSV20	过载	基于Bogner Shiva 20th Anniversary音色的箱头模拟。Bogner Shiva吉他功放XI箱头20周年纪念版配有一对KT88，功放额定功率为90瓦。Clean通道有一个全新的升压电路。声音非常宽广，能更好融入乐队。
14DS-JuiceJIM	失真	基于Orange Jim Root Terror音色的箱头模拟。这个Terror系列的最新产品，是Stone Sour和 Slipknot的吉他手共同研发而成。

箱头类		
效果名称	**类型**	**效果描述**
15DS-SurSL68	失真	基于Suhr SL68 100音色的箱头模拟。Suhr不只是手工制作精品的乐器和放大器，该公司创造了非凡的工具，点燃音乐梦想和艺术激情。约翰·苏尔(John Suhr)在20世纪70年代中期开始制作定制吉他，到20世纪80年代初，他开始为顶级音乐家制作定制的Pensa-Suhr乐器。在20世纪90年代，John与著名音乐设备制造商Bob Bradshaw合作，设计了CAA 3+和3+SE前置放大器以及CAA OD-100放大器。
16BassADAtube	贝斯	基于ADA MB-1 Tube音色的箱头模拟。它是一款复古低音管前置放大器ADA MB-1。
17BassAlmbic	贝斯	基于Alembic F-2B音色的箱头模拟。这是传说中的Alembic F-2B管前置放大器，这是在70年代早期David Gilmour的秘密武器。基于经典的Fender Dual Showman pre，这个立体声前置放大器提供了惊人的丰富干净的音色。
18BassGKmb21	贝斯	基于 Gallien Krueger MB210 II 音色的音箱模拟。在演奏一些细微技巧和装饰音时，能够得到很好的体现，使整体音色更加丰富和立体，让贝斯的声音在高音区也能保持清晰和富有表现力。
19BassTrTrad	贝斯	基于Rickenbacker TR35B音色的音箱模拟。Rickenbacker TR35B放大器，音色真的很复古，可调性也比较可观。
20BasMaT501	贝斯	基于Markbass TA 501音色的箱头模拟。这是一款非常好的箱头，音色暖，中频足。
21CL-BogBlue	清音	基于Bogner Uberschall Revision Blue音色的箱头模拟。此型号为蓝色修订款，音色会比较亮和紧致，还有干净的增益度。
22CL-BogSh20	清音	基于Bogner Shiva 20th Anniversary音色的箱头模拟。Bogner Shiva吉他功放XI箱头20周年纪念版配有一对KT88，功放额定功率为90瓦。Clean通道有一个全新的升压电路。声音非常宽广，能更好融入乐队。
23DS-BogSh20+	失真	
24DS-BogES20	失真	基于Bogner Ecstasy 20th Annivers音色的箱头模拟。20周年纪念版本不仅是标准模型的增强版。这个惊人的箱头实际上有自己独特的前置放大器电路。
25CL-MessMk35	清音	基于Mesa Boogie Mark V:35 音色的音箱模拟。Mesa/Boogie已经发展成为最受尊敬的放大器公司之一，以其声音的多功能性和质量好而闻名。其中Mark系列的放大器最受欢迎。
26CL-MessStar	清音	基于Mesa Boogie Lone star音色的音箱模拟。非常畅销的Mesa Boogie Lone Star，具有出色的成熟声音，让人想起Fender twin，非常经典。
27DS-MessDR	失真	基于Mesa Boogie Dual Rectifier音色的箱头模拟。在定义90年代的摇滚声音方面，没有任何一种产品比Mesa Boogie Dual Rectifier吉他放大器发挥了更大的作用。具有讽刺意味的是，Dual Rectifier最初是为了满足80年代后期金属和硬摇滚吉他手的需求而设计的，当时高增益放大器的战争进入了过度发展。
28DS-MessDR+	失真	
29CL-FenDvCom	清音	基于Fender Hot Rod Deville 212 音色的音箱模拟。1996 年作为 Fender 的 Hot Rod 系列放大器的一部分推出，此后一直在生产。
30CL-Fen65	清音	基于Fender 65 Deluxe Reverb音色的音箱模拟。几十年来，在无数的热门唱片录音中，60年代中期的Deluxe Reverb是芬达的一个经典，也是有史以来最不可或缺的工作吉他放大器之一。65 Deluxe Reverb仍然是最酷的音箱之一，其梦幻般的声音和60年代中期的复古风格仍然受到各地摇滚，蓝调和乡村玩家的青睐。过去是经典，现在也是经典。

箱头类		
效果名称	**类型**	**效果描述**
31OD-Fen65p	过载	基于Fender 65 Princeton音色的音箱模拟。几十年来，无数热门歌曲中使用的音箱。声音和表现一如既往，深受芬达玩家的喜爱。
32CL-Fen66	清音	基于1966 Fender Super Reverb 音色的音箱模拟。非常经典的fender音箱。
33CL-Fen94	清音	基于Fender 94 TWIN音色的音箱模拟。1994 TWIN本质上是1965 TWIN的现代版本。不同之处在于，94TWIN有两个通道，一个是清音，一个是脆音。它还有一个开关，可以在25瓦和100瓦之间切换。94TWIN还被称为“Evil Twin”。这个绰号经常被误认为是另一个红色旋钮Fender Twin放大器。
34CL-FenRed	清音	基于Fender R.A.D.音色的音箱模拟。也是一款比较经典的清音音色。
35OD-Fenftman	过载	基于Fender Frontman 15R音色的音箱模拟。一款15瓦的小型combo音箱。音色比较经典。
36CL-FenBM59	清音	基于Fender 59 Bassman音色的音箱模拟。半个多世纪以来，它一直受到各地吉他手的青睐，它作为一款必不可少的吉他放大器，因其纯净的声音、可靠的可靠性、经典的风格和简洁易用而备受珍视。
37CL-FenBM67	清音	基于Fender 67 Bassman音色的箱头模拟。比较早期的复古吉他放大器，深受蓝调爱好者的喜爱。
38DS-MarJpCom	失真	基于Marshall 71 JMP+Marshall 1960 4x12音色的箱头+箱体模拟。JMP 系列以其经典的英式摇滚音色而闻名，具有浓郁的复古韵味。其音色特点包括温暖、饱满的中频，清晰而富有表现力的高频，以及深沉而有力的低频，能够为吉他演奏增添独特的魅力。
39OD-MarJ900	过载	基于Marshall JCM900 4100音色的箱头模拟。最初在1990年1月发布，JCM900 4100拥有更高的增益和更低的噪音加上经典的马歇尔音色。
40DS-MarJ900+	失真	
41DS-MarJ2000	失真	基于Marshall JCM2000 DSL50 音色的箱头模拟。马歇尔1959 Plexi和JCM800 2203 非常有名。Marshall JCM2000这是一个非常古老的传奇放大器家族的最新成员之一，当它们第一次出现时，就像野火一样席卷了世界。
42DS-Mar2555	失真	基于Marshall 2555X Silver Jubilee 100W Reissue 音色的箱头模拟。1987年，为了纪念公司成立25周年而推出的Marshall 2555X Silver Jubilee 100W Reissue捕捉了原始的音色，吸引了像John Frusciante， Rich Robinson和Slash这样的玩家。
43DS-Mar59	失真	基于Marshall 1959HW音色的箱头模拟。无论是与吉米·亨德里克斯还是许多其他吉他手，都会把这个放大器作为伴侣。“1959”可以说是马歇尔历史上最重要的放大器，它是拥有最多的重新发行和特别版的系列，这在英国历史上曾经存在过。
44DS-Mar69	失真	基于1969 Marshall Super Lead 100 Plexi音色的箱头模拟。由Jose’ Arredondo改进，他早期和Eddie Van Halen合作。他曾经帮Steve Vai， Mick Mars， Steve Stevens， Warren DeMartini， Jake E. Lee等人改进放大器。
45OD-MarSV20	过载	基于Marshall Vintage SV20H 音色的箱头模拟。Studio Vintage SV20H是传奇的1959 SLP箱头20W版本，原汁原味制还原了1959音色。你可以演奏任何东西，从温暖的蓝调音色到经典摇滚音色。
46DS-MarSV20+	失真	
47DS-CusPT50	失真	基于Custom Audio PT50音色的箱头模拟。Custom Audio Electronics 由Bob Bradshaw 创立，他在音频领域拥有丰富经验，曾与许多知名音乐家合作。该品牌专注于设计和制造高品质的吉他音箱及相关音频设备，以满足专业吉他手和音乐爱好者对音色的高要求。

箱头类		
效果名称	**类型**	**效果描述**
48CL-OgTB50	清音	基于Orange TH50H Thunderverb 50音色的箱头模拟。无论你是想打造动感的金属音色还是经典的英伦音色，它都能满足你。
49DS-OgRB100+	失真	基于Rockerverb 100 MKIII音色的箱头模拟。在21世纪初，伴随着Rockerverb系列电吉他放大器迎来了高增益音色的新时代。
50OD-TKGemCom	过载	基于Tone King Gremlin音色的音箱模拟。可提供温暖且略带压缩的过载音色，仿佛一台老式的 Tweed 音箱。
51DS-LnyG100L	失真	基于 Laney G100L 音色的箱头模拟。提供了高增益的失真音色，具有强烈的冲击力和侵略性，高频尖锐刺耳，中频突出，低频紧凑有力，能够产生厚重、饱满的失真效果，适合金属乐、硬摇滚等重型音乐风格，能让乐手轻松演奏出极具爆发力的节奏和激昂的 solo。
52OD-SurSL68	过载	基于Suhr SL68 100音色的箱头模拟。Suhr不只是手工制作精品的乐器和放大器，该公司创造了非凡的工具，点燃音乐梦想和艺术激情。约翰·苏尔(John Suhr)在20世纪70年代中期开始制作定制吉他，到20世纪80年代初，他开始为顶级音乐家制作定制的Pensa-Suhr乐器。在20世纪90年代，John与著名音乐设备制造商Bob Bradshaw合作，设计了CAA 3+和3+SE前置放大器以及CAA OD-100放大器。
53DS-SurSL68+	失真	
54CL-SurBr35	清音	基于Suhr Badger 35 音色的箱头模拟。它是一个创新性的放大器，音色的音量平衡调节，经典英伦风味，从温暖和干净的清音音色到高增益炸裂的音色，它都能满足你。
55DS-SurBr35+	失真	
56OD-EngPB2	过载	基于ENGL Powerball II E645II音色的箱头模拟。音色清晰干净，清脆和紧密的独奏也能轻松解决。
57DS-EngPB2+	失真	
58DS-EngMK60	失真	基于ENGL Savage 60 MARKII E630II音色的箱头模拟。音色比较经典，动态足，音色可塑性高。
59CL-Pey6534	清音	基于Peavey 6534+音色的音箱模拟。6505系列是流行的百威5150系列的继承者。6505是以百威公司(Peavey)从1965年到2005年的四十周年纪念命名的。6534+与6505+相同，但Peavey 6534+ 使用EL34电源管而不是6l6。音色干净清晰。
60DS-Pey6505	失真	基于Peavey 6505 II音色的箱头模拟。Peavey 6505 II吉他功放头收获了其传奇前辈6505 1992 Original的所有音调优势，具有扩展的功能，以满足世界各地现代吉他手最苛刻的需求。
61DS-Pey5150	失真	基于Peavey 5150音色的箱头模拟。说到现代摇滚和金属吉他的音色，Peavey 5150(以及它的表亲6505）几乎永远不会出错。
62OD-Sold100	过载	基于Soldano SLO-100音色的箱头模拟。Soldano的Super Lead Overdrive 100 (SLO-100)为现代高增益放大器设定了标准。这一切都始于1987年，西雅图本地的迈克索尔达诺建立了一个第一个高增益放大器头，燃烧的谐波增益与紧密的触摸响应达到了完美平衡。不久之后，迈克搬到了洛杉矶，并在1987年的NAMM展会上展示了他的革命性放大器。没过多久行业就注意到了这一点。
63DS-Sold100+	失真	
64OD-SoldH25	过载	基于Soldano HR-25 音色的箱头模拟。Soldano HR-25是2012年的纪念款，就像HOT ROD 50 PLUS和HOT ROD 100 PLUS一样，HOT ROD 25的前置放大器电路是基于传奇的SOLDANO 100w。
65DS-SoldH25+	失真	
66CL-DieV4C2	清音	基于Diezel VH4 音色的箱头模拟。在过去的几年里，Diezel放大器已经成为地球上一些最引人注目的摇滚吉他手的必备选择。
67DS-DieV4C3	失真	

箱头类		
效果名称	**类型**	**效果描述**
68OD-DieV2	失真	基于Diezel VH2音色的箱头模拟。Diezel VH2是Diezel VH4的精简版，Diezel VH4是该公司迄今为止最受欢迎的放大器。
69CL-TwoRB	清音	基于Two-Rock Bloomfield音色的箱头模拟。Two-Rock成立于1999年，此后迅速攀登至boutique音箱业界的巅峰，其优秀的音色品质受到John Mayer、Matt Schofield、Oz Noy等众多顶尖乐手的青睐。 作为品牌创始人之一，Bill Krinard几乎将所有精力都用在不断探索和改善音箱的设计上，他的设计理念是：“一台音箱必须要忠实地还原吉他的声音。
70CL-TwoRC	清音	基于Two-Rock Crystal 音色的箱头模拟。这款放大器是基于John Mayer签名款放大器，音色非常的惊人。
71OD-Fman100	过载	基于Friedman BE100 Deluxe音色的箱头模拟。戴夫·弗里德曼，他利用在改装Marshall Plexis方面学到的专业知识，创造了BE-100硬件。这种硬件被像Alice in Chains、Pink、Bon Jovi、Billy Idol、The Cult和Foo Fighters这样的艺术家所推崇，以其在经典摇滚、硬摇滚、金属、朋克、乡村和蓝调中的应用而闻名。
72DS-Fman100+	失真	
73CL-GojaX	清音	基于Gojira X音色的箱头模拟。Gojira X是巨大努力的进化。它继续穿越乐队传奇作品所探索的广阔音乐领域。从宁静和沉思的干净音色到最凶猛和毁灭的高增益设置。
74DS-GojaX	失真	
75DS-RanllDia	失真	基于Randall RD20H Diavolo 音色的箱头模拟。Diavolo在意大利语中的意思是“魔鬼”，在西班牙语中的意思是“暗黑破坏神”。两者都可以很好地概括Randall RD20H Diavlo沉重吉他的音色。
76DS-RanllSat	失真	基于Randall Satan 50音色的箱头模拟。受到金属玩家的喜爱，它是金属音乐流派的经典之作。
77CL-MatDC30	清音	基于Matchless SC30音色的音箱模拟。这是一个无与伦比的SC-30混响组合放大器。
78OD-MatLG15	过载	基于Matchless Lightning 15 音色的音箱模拟。非常经典的EL84“英伦音色”，清晰且具有穿透性。
79CL-Brit1	清音	经典英式清音音色。
80OD-Brit2	过载	经典英式过载音色。
81DS-Brit3	失真	经典英式失真音色。
82OD-SuperCom	过载	基于 Supro Delta King 12 音色的音箱模拟。Supro 品牌的历史可追溯到 20 世纪 30 年代，有着深厚的文化底蕴和技术积累。Delta King 系列源自 Supro 对布鲁斯音乐的音色理解，是对密西西比三角洲地区兴起的三角洲布鲁斯音乐的致敬。
83CL-Magan50	清音	基于MorganSW50音色的箱头模拟。音色肥厚，具有力量感觉。
84OD-FenBDVL	过载	基于Fender Blues Deville Reissue 410音色的音箱模拟。它采用了电子管前级和功率放大器，能够产生温暖、自然的音色，尤其在中低频段表现出色，非常适合演奏布鲁斯、摇滚、乡村等风格的音乐。
85CL-J120Com	清音	基于Roland Jazz Chorus 120 音色的音箱模拟。JC-120最初主要用于爵士(摇滚)场景。在金属和非金属时代，它经历了一次复兴。像Metallica和Limp Bizkit这样的乐队在他们的歌曲中使用它作为清音的部分。像《Fade to Black》、《sanarium》。
86OD-DumOD	过载	基于Dumble Overdrive Special 音色的箱头模拟。霍华德·亚历山大·邓布尔(Howard Alexander Dumble)建造的功放是有史以来最受尊敬的功放之一。

箱头类		
效果名称	**类型**	**效果描述**
87OD-TimHson	过载	基于Tim Henson 音色的箱头模拟。Tim Henson的乐队Polyphia是目前最受欢迎的乐队之一。这是一个完美的组合，Tim Henson的吉他技术精湛，他调出来的音色较为独特。
88DS-SplNito	失真	基于Splawn Nitro 音色的箱头模拟。Splawn是一家放大器公司，你可能没有听说过，但那些熟悉他们的人会意识到他们已经建立了极好的声誉，由于他们有极高水平的工艺加上放大器音质非凡，受到不少人的喜爱。
89DS-DwodNig	失真	基于Driftwood Darkest Nightmare 音色的箱头模拟。它在高增益放大器领域成为一股强大的力量，其声音冲击吸引了金属和硬摇滚爱好者。
90DS-Omga	失真	基于Omega Ampworks Granophyr音色的箱头模拟。低增益柔和，高增益紧凑饱和。
91AC-Petrucci	原声吉他	该箱头模拟能够逼真地模拟出压电拾音器搭配声学吉他时产生的声音，还原出丰富的细节和自然的共鸣，让演奏者通过电吉他或其他带有压电拾音器的乐器就能获得逼真的声学吉他音色。
92AC-FenRa	原声吉他	基于Fender Ramparte 音色的音箱模拟 ，属于 Fender 的 Pawn Shop Special 系列，是一款具有复古风格的电子管音箱。
93AC-Bens	原声吉他	基于Benson Vinny Reverb 音色的音箱模拟，无论是小型的酒吧演出还是大型的音乐节舞台，Benson Amp 都能提供足够的音量和出色的音色表现，让吉他手在舞台上脱颖而出，其可靠性和稳定性也能确保在演出过程中不会出现意外故障。
94AC-BClassic	原声吉他	基于AMP1 Mercury Edition 音色的箱头模拟。其高品质的音色和强大的功能能够满足专业演出和录音的要求，许多知名吉他手如 Jennifer Batten、Uli Jon Roth、Kat Dyson 和 Ian Crichton 等都是 BluGuitar 的用户。
95AC-D45	原声吉他	通过对吉他信号进行处理和塑形，通过调整其均衡、增益等参数，模拟出马丁 D-45 的音色特质。
96BassSVTCL	贝斯	基于Ampeg SVT-CL 音色的箱头模拟。简单地说: Ampeg SVT是大型演出的行业标准低音放大器。
97BassAG751	贝斯	基于Aguilar DB 751 音色的箱头模拟。DB 751结合了DB750的传奇管驱动音色，具有更大的EQ控制。DB 751是原始动力和卓越音色的完美结合，延续了世界著名DB 750的传统。
98BassAGTH	贝斯	基于Aguilar Tone Hammer 500音色的箱头模拟。Aguilar的声音比较复古和温暖，但又不缺乏清晰度。无论你是现场演奏还是在录音室录音，Aguilar放大产品的设计都是为了给你最好的体验。世界著名的贝斯手约翰·帕蒂图奇(Chick Corea)、亚当·克莱顿(U2)、保罗·特纳(Jamiroquai)等都发现了Aguilar产品的音色、力量和可靠性。
99BassT21VT	贝斯	基于TECH21 VT BASS 500音色的箱头模拟。TECH 21的Sansamp单块很贝斯手的喜爱，VT Bass 500是一款500瓦的低音功放头，配备全模拟SansAmp 前置放大器和D类功放。
100BassT21VT+	贝斯	
101BassSan1	贝斯	SansAMP经典音色。
102BassSan2	贝斯	
103BassSan3	贝斯	
104BassMaTA	贝斯	基于Markbass TA 501音色的箱头模拟。这是一款非常好的箱头，音色暖，中频足。

箱头类		
效果名称	**类型**	**效果描述**
105BassMaLM4	贝斯	基于Markbass LITTLE MARK IV音色的箱头模拟。自20年Markbass公司开创以来，Markbass以其“Little Mark”系列开创了小型放大器设计，由于其放大器的紧凑尺寸，重量轻，以及其标志性的温暖和自然的音色，创造了行业标准。
106BassMaLMV	贝斯	基于Markbass LITTLE MARK VINTAGE音色的箱头模拟。LITTLE MARK VINTAGE是多年经验的结果，它的设计是真正让每个人都能找到自己的音色，提供大量的声音选择和功能，真正满足所有寻找现代音色或复古音色的贝斯手。
107BassPJ200	贝斯	基于Phil Jones Bass MICRO FORCE BP-200音色的箱头模拟。BP-200虽身材小巧，却能量十足。
108BassPJ400	贝斯	基于Phil Jones Bass D-400 音色的箱头模拟。还原音箱原本真实的音色，还能让音色听起来更加干净自然。
109BassPJCUB	贝斯	基于Phil Jones Bass BASS CUB II BG-110音色的音箱模拟。BG-110是PJB经典型号BASS CUB BG-100的升级型号， 使用2只PJB经典的“PIRANHA” 5吋扬声器，由持续功率110W 功放驱动，对乐器反馈速度快速，音质纯真自然无音染，高度还原乐器本身音质及乐手风格。
110BassMes400 111BassMes400	贝斯 贝斯	基于Mesa/Boogie Bass 400音色的箱头模拟。这个放大器适合很多音乐风格，特别是摇滚，蓝调，重金属等。
112BassBman10	贝斯	基于Fender Bassman 100 音色的音箱模拟。一个声音不错的贝斯音箱。
113BassBman70	贝斯	基于Fender Bassman 70音色的箱头模拟。Fender Bassman 70结合了现代音色和芬达传统低音音色。
114BassFenRum	贝斯	基于Fender Rumble 800 音色的音箱模拟。自从Fender Rumble系列进入市场以来，世界各地的贝斯手都喜欢Fender Rumble放大器。
115BassDark7k	贝斯	基于Darkglass B7K音色的前级单块模拟。超现代音色，无人能敌。
116BassDarkVT	贝斯	基于Darkglass Vintage音色的前级单块模拟。音色的调节性高。
117BassHiwaDR	贝斯	基于Hiwatt DR201音色的箱头模拟。这款音箱也是久经考验的经典之作。原理图忠实地遵循原始dr201从最初的Hiwatt线路。
118BassHake	贝斯	基于Hartke LX8500音色的箱头模拟。音色带有颗粒性，低频足。
119BassOgAD200	贝斯	基于Orange AD200 音色的箱头模拟。作为Orange的旗舰低音放大器，是贝斯手演出和录音的主要产品。
120BassRlan	贝斯	基于Roland D-BASS 210音色的音箱模拟。低音放大器技术与新的D-Bass系列向前迈进了一大步。罗兰最新最先进的低音放大器采用专有的FFP与有源扬声器控制技术，具有闪电般的快速响应和超高品质的低音。

CAB

箱体(CAB)		
效果名称	**类型**	**效果描述**
1ENGLProV30s	2x12	声音基于Engl Pro 2x12 箱体音色
2Sperimental	4x12	声音基于Sperimental 4x12箱体音色
3Juice4x12V30	4x12	声音基于Orange PPC412-C 4x12箱体音色
4Mess Bog	4x12	声音基于Mesa Boogie OS 4x12箱体音色
5FdChamp	1x12	声音基于Fender Champ 1x12箱体音色
6FdPrJunir	1x10	声音基于Fender Pro Junior 1x10箱体音色
7Mar960BV30	4x12	声音基于Marshall 1960AV 4x12箱体音色
8DizzlV30	4x12	声音基于Diezel v30 4x12箱体音色
9Electrovoice	4x12	声音基于EVML Classic 4x12箱体音色
10MessRectv30	4x12	声音基于Mesa Boogie RE4x12箱体音色
11TwinJensenC	2x12	声音基于1965 Fender Twin 2x12箱体音色
12TwedDlx1x12	1x12	声音基于Fender 57 Deluxe Reissue Tweed 1x12箱体音色
13FdShowman	2x15	声音基于1959 Fender Showman2x15箱体音色
14 J120Rolnd	2x12	声音基于Roland JC-120 2x12箱体音色
15 AC30Silvers	2x12	声音基于Vox AC30S1 2x12箱体音色
16BassAguila25	1x12	声音基于Aguilar SL Super Lightweight 250 1x12箱体音色
17BassJensen10	2x10	声音基于Fender Bassman Jensen 2x10箱体音色
18BassStudio22	4x10	声音基于Studio 22 441 Edge 4x10箱体音色
19BassAmpg410	4x10	声音基于Ampeg SVT 4x10箱体音色
20BassEDN300	2 x 10	声音基于Eden 300W 2x10箱体音色
21FenTwed	1x8	声音基于1961Fender Tweed 1x8箱体音色
22FenChap	1x12	声音基于Fender Champ 1x12箱体音色
23FenDelu	1x12	声音基于1953 Fender Deluxe 1x12箱体音色
24FenBface	1x12	声音基于1964 Fen Blackface1x12箱体音色
25FenMnTw	2x2	声音基于Fender Mini Twin 2x2箱体音色
26FenTwin	2x12	声音基于1965 Fender Twin 2x12箱体音色
27FenBman	4x10	声音基于1959 Fender Bassman 4x10箱体音色
28FenPrin2	1x12	声音基于Fender Princeton II 1x12箱体音色
29FenProJ	1x10	声音基于Fender Pro Junior 1x10箱体音色
30FenTChap	1x12	声音基于Fender Tweed Champ 1x12箱体音色
31MessOS	4x12	声音基于Mesa Boogie OS 4x12箱体音色
32MessBRO	4x12	声音基于Mesa Boogie Brohymn 4x12箱体音色
33MessIM24	4x12	声音基于Mesa Boogie 24 Impulses 4x12箱体音色
34MessREC	4x12	声音基于Mesa Boogie RE4x12箱体音色
35MessStdio	1x12	声音基于Mesa Boogie Studio 1x12箱体音色

箱体(CAB)		
效果名称	**类型**	**效果描述**
36MessStito	4x12	声音基于Mesa Boogie Stiletto 4x12箱体音色
37MessNom	1x12	声音基于Mesa Boogie Nomad 55 1x12箱体音色
38Mar60	4x12	声音基于Marshall 1960AV 4x12箱体音色
39Mar36	2x12	声音基于Marshall 1936 2x12箱体音色
40MarMG15R	1x8	声音基于Marshall MG G15R 1x8箱体音色
41MarJ2000	4x12	声音基于Marshall JCM2000 4x12箱体音色
42MarMfour	4x12	声音基于Marshall MF400A mode four 4x12箱体音色
43MarPlx	4x12	声音基于Marshall Plexi 4x12箱体音色
44MarVal4	4x12	声音基于Marshall Valvestate 4x12箱体音色
45MarVal2	2x12	声音基于Marshall Valvestate 2x12箱体音色
46MarVS412	4x12	声音基于Marshall VS412 4x12箱体音色
47ENG412	4x12	声音基于Engl E412xxL 4x12箱体音色
48ENG412+	4x12	声音基于Engl E412xxL 4x12箱体音色
49ENG412P	4x12	声音基于Engl E412 Pro 4x12箱体音色
50OgP412	4x12	声音基于Orange PPC412-C 4x12箱体音色
51OgP212	2x12	声音基于Orange PPC212 2x12箱体音色
52OgV30	4x12	声音基于Orange V30 4x12箱体音色
53Pey5150	4x12	声音基于Peavey 5150 4x12箱体音色
54PeyDeBlu	1x15	声音基于Peavey Delta Blues 1x15箱体音色
55PeyDeBlu+	1x15	声音基于Peavey Delta Blues 1x15箱体音色
56SoldHor	2x12	声音基于Soldano 212 Horizontal 2x12箱体音色
57SoldSC412	4x12	声音基于Soldano Straight Classic 4x12箱体音色
58SoldSC212	2x12	声音基于Soldano Straight Classic 2x12箱体音色
59SoldAng412	4x12	声音基于Soldano Angled 4x12箱体音色
60Alton212	2x12	声音基于Allston Amps 2x12箱体音色
61BogUx	4x12	声音基于Bogner Ubercab x-Pattern 4x12箱体音色
62DieV30	4x12	声音基于diezel v30 4x12箱体音色
63FimanVt	4x12	声音基于Friedman Vintage 4x12箱体音色
64HaBtonV	2x12	声音基于Harley Benton Vertical Speaker 2x12箱体音色
65Ranll	2x12	声音基于Randall 2x12箱体音色
66VHTDeli	4x12	声音基于VHT Deliverance 4x12箱体音色
67VxAc15	1x12	声音基于1960 Vox AC15 1x12箱体音色
68VxAc30	2x12	声音基于1967 Vox AC30 2x12箱体音色
69CeleAt	2x12	声音基于Celestion A-Type 2x12箱体音色
70CeleBlue	2x12	声音基于Celestion Blue 2x12箱体音色
71AC-CeCrm	4x12	声音基于Celestion Cream 4x12箱体音色
72AC-CeVine	4x12	声音基于Celestion Vintage 30 4x12箱体音色
73AC-EmG112	1x12	声音基于Eminence Governor 1x12箱体音色

箱体(CAB)		
效果名称	**类型**	**效果描述**
74AC-EmG212	2x12	声音基于Eminence Governor 2x12箱体音色
75AC-Se210	2x10	声音基于Selmer 2x10箱体音色
76AC-SeTV20	4x8	声音基于Selmer TV 20 4x8箱体音色
77AC-SeGol	1x15	声音基于Selmer Goliath 1x15箱体音色
78AC-SeVin	1x7	声音基于Selmer Vintage 1966 Two tone 1x7箱体音色
79AC-CateEx	4x12	声音基于Crate Gx412xR 4x12 Excalibur箱体音色
80AC-CateFw	4x12	声音基于Crate FW-412A Flex Wawe 4x12箱体音色
81BassAm210	2x10	声音基于Ampeg SVT 2x10箱体音色
82BassAm410	4x10	声音基于Ampeg SVT 4x10箱体音色
83BassAm810	8x10	声音基于Ampeg SVT 8x10箱体音色
84BassSR15	1x15	声音基于SWR Workingman 1x15箱体音色
85BassPeyTS	4x10	声音基于Peavey Tour Series VB 4x10箱体音色
86BassEbPro	4x10	声音基于EBS ProLine 4x10箱体音色
87BassHake	4x10	声音基于Hartke xL 4x10箱体音色
88BassTcBc	4x10	声音基于TC Electronics BC 4x10箱体音色
89BassSuns	2x15	声音基于Sunn 200s 2x15箱体音色
90BassMessRR	2x15	声音基于Mesa Boogie Road Ready 2x15箱体音色
91BassCeleV	2x12	声音基于Celestion V30 2x12箱体音色
92BassSunVin	2x15	声音基于Vintage Sunn 2x15箱体音色
93BassEleVoEv	1x12	声音基于Electro-Voice Everse 1x12箱体音色
94BassOgPPC	2x12	声音基于Orange PPC 2x12箱体音色
95BassEdn	4x10	声音基于Eden D410xLT 4x10箱体音色
96BassMaMM	4x10	声音基于MarkBass MARCUS MILLER 4x10箱体音色
97BassAshMag	4x10	声音基于ASHDOWN MAG 414T Deep 4x10箱体音色
98BassGKbx	4x10	声音基于Gallien-Krueger Bx 4x10箱体音色
99BassRlanMc	4x4	声音基于Roland Micro Cube Bass Rx 4x4箱体音色
100BassUdio	2x10	声音基于udiophile HD 2x10箱体音色

EQ

Guitar EQ 6（吉他6段EQ）

100Hz：该频段主要影响吉他声音的丰满度和混厚感。适当提升可以让吉他音色听起来更加饱满、温暖，增加低频的力度和共鸣；但如果提升过多，可能会导致音色变得浑浊、低沉，甚至产生轰鸣声。

200Hz：该频段是影响吉他声音力度和温暖感的重要频段，同时也容易产生闷音。适当调节该频段可以使吉他音色更加清晰、明亮，避免出现沉闷的感觉。

400Hz：该频段对吉他音色的清晰度和力度有一定影响，能够增强吉他声音的中频厚度和质感，使吉他在乐队混音中更突出。

800Hz：该频段被称为“危险频率”，如果丰满，音色会显得强劲有力，但如果过多，则会产生喉音感，适当调节可以影响音色的力度和个性。

1.6kHz：该频段对吉他声音的明亮度和清晰度影响较大，适当提升可以使吉他音色更加清晰、明亮，增强声音的穿透力和颗粒感。

3.2kHz：该频段主要影响吉他音色的高频细节和明亮度，能够增加声音的光泽和空气感，使吉他音色更加生动、鲜活。

Bass EQ 7（贝斯7段EQ）

50Hz：该频段的频率非常低，是低音的基础频段，适当提升可以增加低音的深度和丰满度，让贝斯的声音更加浑厚、有力，产生强烈的低频震撼感；但如果提升过多，可能会导致声音浑浊、轰鸣，甚至会掩盖其他频段的声音。

120Hz：该频段是贝斯音色的重要组成部分，对于展现贝斯的厚实感和力度起着关键作用，适当提升可以使贝斯声音更加饱满、有底气，增强其在混音中的存在感。

400Hz：该频段影响贝斯音色的清晰度和温暖感，适当调节可以使贝斯声音更加清晰、明亮，避免出现沉闷的感觉，同时还能增加一定的温暖度和质感。

500Hz：该频段对贝斯音色的紧实度和力度有一定影响，能够增强贝斯声音的中频厚度和质感，使贝斯在乐队混音中更突出，同时也会影响到声音的丰满度和清晰度。

800Hz：该频段被称为“危险频率”，如果丰满，音色会显得强劲有力，但如果过多，则会产生喉音感，适当调节可以影响音色的力度和个性。

4.5kHz：该频段开始进入高频范围，对贝斯音色的明亮度和细节表现有一定影响，适当提升可以增加贝斯声音的高频光泽和空气感，使音色更加生动、鲜活，但提升过多可能会导致声音过于尖锐或产生噪点。

10k：主要影响贝斯音色的高频细节和明亮度，能够增加声音的光泽和空气感，使贝斯音色更加生动、鲜活，同时还可以提升声音的清晰度和穿透力，但过高的提升可能会引入过多的噪点和刺耳感。

Normal EQ 10（通用10段EQ）

31.25Hz：该频段是极低频段，为声音奠定了深沉的基础。适当提升此频段，能为声音增加深度和厚重感，在电子音乐、电影配乐等场景中营造强烈的低频震撼效果。然而，如果提升过度，会导致声音变得浑浊、轰鸣，严重影响声音的清晰度和整体平衡 。

62.25Hz：该频段进一步增强了低频的表现力，对声音的丰满度和力度有着重要影响。适当提升此频段，能够使低频更加饱满、有力，增强声音的基础质感。但提升过多同样会使声音变得模糊不清，掩盖其他频段的声音细节。

125Hz：这一频段是低频向中频过渡的区域，对声音的温暖感和厚实感有着显著影响。适当提升此频段，能够使声音更加温暖、圆润，增加声音的亲和力和感染力。然而，如果提升过度，会导致声音变得沉闷、浑浊，影响声音的清晰度和明亮度。

250Hz：该频段处于中频范围的较低部分，对声音的饱满度和清晰度有着重要影响。适当提升此频段，能够使声音更加饱满、有力，增强声音的立体感和空间感。同时，这一频段的提升还可以改善声音的清晰度，使声音更加清晰可辨。然而，如果提升过度，会导致声音变得过于浓重、浑浊，影响声音的整体平衡和清晰度。

500Hz：该频段是中频的核心区域，对声音的清晰度、力度和音色有着决定性的影响。适当提升此频段，能够使声音更加清晰、明亮，增强声音的穿透力和表现力。同时，这一频段的提升还可以增加声音的力度和厚度，使声音更加饱满、有力。然而，如果提升过度，会导致声音变得过于尖锐、刺耳，影响声音的整体平衡和舒适度。

1kHz：该频段是中频向高频过渡的关键区域，对声音的明亮度、清晰度和层次感有着重要影响。适当提升此频段，能够使声音更加明亮、清晰，增强声音的层次感和立体感。同时，这一频段的提升还可以改善声音的定位感，使声音在空间中更加准确地定位。然而，如果提升过度，会导致声音变得过于明亮、尖锐，影响声音的整体平衡和舒适度。

2kHz：该频段属于高频范围的较低部分，对声音的明亮度、清晰度和细节表现有着重要影响。适当提升此频段，能够使声音更加明亮、清晰，增强声音的细节表现力和透明度。同时，这一频段的提升还可以改善声音的空气感，使声音在空间中更加自然、流畅。然而，如果提升过度，会导致声音变得过于明亮、尖锐，影响声音的整体平衡和舒适度。

4kHz：该频段处于高频范围的中间部分，对声音的明亮度、清晰度和表现力有着显著影响。适当提升此频段，能够使声音更加明亮、清晰，增强声音的表现力和感染力。同时，这一频段的提升还可以改善声音的定位感，使声音在空间中更加准确地定位。然而，如果提升过度，会导致声音变得过于明亮、尖锐，影响声音的整体平衡和舒适度。

8kHz：该频段属于高频范围的较高部分，对声音的明亮度、清晰度和细节表现有着重要影响。适当提升此频段，能够使声音更加明亮、清晰，增强声音的细节表现力和透明度。同时，这一频段的提升还可以改善声音的空气感，使声音在空间中更加自然、流畅。然而，如果提升过度，会导致声音变得过于明亮、尖锐，影响声音的整体平衡和舒适度。

16kHz：该频段是最高的频段，主要影响声音的极高频细节、空气感和光泽度。适当提升此频段，能够为声音增添微妙的细节和空气感，使声音更加鲜活、自然，同时也能提升声音的光泽度，让声音听起来更加明亮、清晰。然而，由于人耳对极高频的敏感度较低，且大多数音频设备在极高频段的响应也相对较弱，因此过度提升此频段可能不仅无法带来明显的听觉改善，反而可能会引入噪音或使声音变得过于尖锐、刺耳，影响声音的整体质量。

MOD

1.Chorus合唱效果
Speed：调节效果速度。
Depth：调节效果深度。
Mix：调节效果湿声和干声的比例。
Sync：同步主界面BPM参数调节开关。开启后Speed会变成拍数显示法。
Sync Bpm：同步的速度，与主界面的BPM参数一致。

2.Tri Chorus三重合唱效果，有左、中、右三个独立合唱声部，可创造出巨大的合唱效果。相比普通合唱效果器或插件，能产生更复杂、丰富的合唱效果，使声音更加饱满、立体，为音频增添更深厚的层次感和空间感。
Speed：调节效果速度。
Depth：调节效果深度。
Mix：调节效果湿声和干声的比例。
Sync：同步主界面BPM参数调节开关。开启后Speed会变成拍数显示法。
Sync Bpm：同步的速度，与主界面的BPM参数一致。

3.Flanger弗朗格效果，跟合唱类似的声音，但是使用一个更短的延时时间并且增加反馈参数，产生一个强烈频率的扫描效果。
Speed：调节效果速度。
Depth：调节效果深度。
Fb：调节湿声里的扫频效果的反馈量。
Mix：调节效果湿声和干声的比例。
Sync：同步主界面BPM参数调节开关。开启后Speed会变成拍数显示法。
Sync Bpm：同步的速度，与主界面的BPM参数一致。

4.Tri Flanger三重佛朗格效果，结合了多种调制源，能产生比普通 Flanger 效果更为复杂、多变的声音调制效果，使声音出现丰富的谐波变化和独特的滤波效果，产生空灵、虚幻、扭曲等特殊的听觉感受。
Speed：调节效果速度。
Depth：调节效果深度。
Fb：调节湿声里的扫频效果的反馈量。
Mix：调节效果湿声和干声的比例。
Sync：同步主界面BPM参数调节开关。开启后Speed会变成拍数显示法。
Sync Bpm：同步的速度，与主界面的BPM参数一致。

5.Tremolo颤音效果，使用低频振荡器来调制声音的输出电平。
Speed：调节效果速度。
Depth：调节效果深度。
Level：控制模块的最终输出音量。
Sync：同步主界面BPM参数调节开关。开启后Speed会变成拍数显示法。
Sync Bpm：同步的速度，与主界面的BPM参数一致。

6.Tri Tremolo三重颤音效果，与普通 Tremolo 效果相比，可能提供更多独特的波形选项，如锯齿波、斜坡波、凹凸波等，还能对波形进行变形和调整，使音量变化的形状更加多样化，产生出常规 Tremolo 难以实现的音色变化，为声音增添了更多的色彩和个性。

Speed：调节效果速度。
Depth：调节效果深度。
Level：控制模块的最终输出音量。
Sync：同步主界面BPM参数调节开关。开启后Speed会变成拍数显示法。
Sync Bpm：同步的速度，与主界面的BPM参数一致。

7.Opto Tremolo光学颤音效果，采用光电管来控制信号的增益，这种方式使得颤音效果的响应更加平滑，不会突然改变信号的动态范围，从而使声音更加自然、纯净，能够很好地保留原始声音的音色特点，不会引入额外的失真或杂音。
Speed：调节效果速度。
Depth：调节效果深度。
Level：控制模块的最终输出音量。
Sync：同步主界面BPM参数调节开关。开启后Speed会变成拍数显示法。
Sync Bpm：同步的速度，与主界面的BPM参数一致。

8.Phaser相移效果
Speed：调节效果速度。
MidCut：中频削减，数值越大，效果的中频削减越多。此参数主要为失真音色设计。
Reso：调节特定频率范围内的共振量。
Fb：调节湿声里的扫频效果的反馈量。
Sync：同步主界面BPM参数调节开关。开启后Speed会变成拍数显示法。
Sync Bpm：同步的速度，与主界面的BPM参数一致。

9.Vibrato震音效果，信号的音调会有周期性的升高降低，其结果与声乐家使用的颤音技术相似。与合唱或Flanger效果相反，没有直接信号与音高调制信号相结合。
Speed：调节效果速度。
Depth：调节效果深度。
Sync：同步主界面BPM参数调节开关。开启后Speed会变成拍数显示法。
Sync Bpm：同步的速度，与主界面的BPM参数一致。

10.Tri Vibrato三重震音效果，主要通过使用两个全通阶段在吉他频率范围内实现线性相位变化，从而产生真正的颤音效果。它利用运算跨导放大器（OTAs）作为可变元件，并且在输入和输出缓冲器处添加了预加重和去加重网络，以提高信号噪声比。常用于摇滚、流行、蓝调、爵士等音乐风格，为演奏者提供了独特的音色选择和创作空间，在现场演出和录音室录制中都能发挥出色的作用，可增强音乐的表现力和感染力。
Speed：调节音高变化的速率。
Depth：调节音高变化的幅度，即音高在基准音上下波动的范围大小。
Sync：同步主界面BPM参数调节开关。开启后Speed会变成拍数显示法。
Sync Bpm：同步的速度，与主界面的BPM参数一致。

11.Opto Vibrato风光震音效果，其光控的调制方式可以随着音乐信号的变化而产生动态响应，当演奏力度较大时，颤音效果可能会更加明显；而在演奏力度较小时，颤音则相对微妙，从而使声音的动态变化更加丰富，增强了音乐的表现力。
Speed：调节音高变化的速率。
Depth：调节音高变化的幅度，即音高在基准音上下波动的范围大小。
Sync：同步主界面BPM参数调节开关。开启后Speed会变成拍数显示法。
Sync Bpm：同步的速度，与主界面的BPM参数一致。

12.Univibe多谐振荡器效果，一种独特的音色，合唱和相移两种效果的结合。
Speed：调节效果速度。
Depth：调节效果深度。
Mix：调节效果湿声和干声的比例。
Sync：同步主界面BPM参数调节开关。开启后Speed会变成拍数显示法。
Sync Bpm：同步的速度，与主界面的BPM参数一致。

13.Tri Univibe三重多谐振荡器效果，延续了 Univibe 将相位变化和颤音效果融合的特点，并在此基础上进行了强化和拓展。它能够产生比传统 Univibe 更加复杂和丰富的相位与颤音变化效果。音频信号在经过 Tri Univibe 处理后，会呈现出多层次的相位偏移和音高波动，仿佛声音在多个维度中同时旋转和颤动，为音乐营造出一种更加奇幻、迷离且充满动态变化的空间感和氛围感。
Speed：调节效果速度。
Depth：调节效果深度。
Mix：调节效果湿声和干声的比例。
Sync：同步主界面BPM参数调节开关。开启后Speed会变成拍数显示法。
Sync Bpm：同步的速度，与主界面的BPM参数一致。

14.Autofilter自动滤波器，通过设定的频率使滤波器有规律地进行工作，吉他和贝斯都可以使用。
Speed：调节效果速度。
Min：滤波器扫频的频率最小值，数值开大后可让湿声的中低频部
分更加突出。
Max：滤波器扫频的频率最大值，数值开大后可让湿声的中高频部分更加突出。
Mix：调节效果湿声和干声的比例。
Fb：调节湿声里的扫频效果的反馈量
Sync：同步主界面BPM参数调节开关。开启后Speed会变成拍数显示法。
Sync Bpm：同步的速度，与主界面的BPM参数一致。

DLY

1.Clean纯净延迟效果，常用于为声音添加空间感和深度，同时保持声音的相对纯净。
Time：延时效果时间速度参数。
Fb：调节延迟的反馈次数。
Mix：调节干湿比。
Sync：同步主界面BPM参数调节开关。开启后Time会变成拍数显示法。
Sync Bpm：同步的速度，与主界面的BPM参数一致。

2.Modern现代延迟效果，在保持传统延迟效果的基础上，融入了Phaser元素，从而产生独特且多样化的音效。
Time：延时效果时间速度参数。
Fb：调节延迟的反馈次数。
Mix：调节干湿比。
Phaser：调节原始信号与经过相位变化后的信号混合度。
Mod：调节效果处理后音频信号的振动频率。
Sync：同步主界面BPM参数调节开关。开启后Time会变成拍数显示法。
Sync Bpm：同步的速度，与主界面的BPM参数一致。

3.Echo回音延迟效果，经典且广泛应用的音频效果，旨在模拟声音在空间中反射产生的回声。
Time：延时效果时间速度参数。
Fb：调节延迟的反馈次数。
Mix：调节干湿比。
Sync：同步主界面BPM参数调节开关。开启后Time会变成拍数显示法。
Sync Bpm：同步的速度，与主界面的BPM参数一致。

4.Analog模拟延时效果，模拟电子管的信号的延迟效果，音色具有复古、温暖等特点。
Time：延时效果时间速度参数。
Fb：调节延迟的反馈次数。
Mix：调节干湿比。
Sync：同步主界面BPM参数调节开关。开启后Time会变成拍数显示法。
Sync Bpm：同步的速度，与主界面的BPM参数一致。

5.Duck闪避延迟，我们在处理延时湿音时候，在湿音发声前部分加入了降噪效果，从而抑制湿音的前部分声音，达到一种前面闪避的效果，有慢慢增大的声音听感。通过非常轻微的闪避，延迟的动态更多的是“感觉到”而不是“听到”。
Time：延时效果时间速度参数。
Fb：调节延迟的反馈次数。
Mix：调节干湿比。
Filter：调节音频信号的频率成分。
Speed：可在在Delay湿声增加合唱效果，此参数可调节合唱效果的速度。
Depth：合唱的深度。
Sync：同步主界面BPM参数调节开关。开启后Time会变成拍数显示法。
Sync Bpm：同步的速度，与主界面的BPM参数一致。

6.Dtype磁带延时，它复刻了磁带机特有的延时风格，你不仅能获得专业级别磁带机的温暖和丝滑，而且能模拟磁带在褶皱、偏差等等真实情况下的声音特效。
Time：延时效果时间速度参数。
Fb：调节延迟的反馈次数。
Mix：调节干湿比。
Grit：这个参数调整磁带机的偏差，从欠偏差到过偏差，听起来就 像湿音过载的感觉。它用于调整延迟湿音的动态范围和余量。
Speed：使用 speed 参数来控制磁带不规则的量和严重程度，包括摩擦、折痕、拼接和污染物。使用最小值以获得清新、干净的磁带延时，也可使用最大值来获得多年来被破坏和腐蚀的磁带声音。
Depth：该参数改变与机械相关的磁带速度波动的量。这也导致自然磁带机产生带类似合唱的声音。在参数最小值时，可以获得更和谐的音色，类似一个状态很好的磁带机。参数最大值时，听到一个感觉需要维修的磁带机的声音。在中间的参数，实现了比较自然的磁带
音色。
Sync：同步主界面BPM参数调节开关。开启后Time会变成拍数显示法。
Sync Bpm：同步的速度，与主界面的BPM参数一致。

7.Termolo颤音延迟效果，一种将颤音和延迟效果相结合的效果。在产生延迟回声的同时，会使延迟的声音在音量上产生周期性的波动，这种波动可以为延迟效果增添一种动态的、富有韵律的感觉，使回声听起来不再是简单的重复，而是有了起伏和变化，如同声音在颤抖中不断回响，增强了音乐的表现力和情感色彩。
Time：延时效果时间速度参数。
Fb：调节延迟的反馈次数。
Mix：调节干湿比。
Grit：调节经过效果处理后音色的颗粒感。
Speed：调节延迟效果的变化速度。
Depth：调节延迟效果的深度。
Sync：同步主界面BPM参数调节开关。开启后Time会变成拍数显示法。
Sync Bpm：同步的速度，与主界面的BPM参数一致。

8.Filter滤波延迟效果，结合了延迟和滤波两种效果，为音频增添了丰富的变化和独特的质感。
Time：延时效果时间速度参数。
Fb：调节延迟的反馈次数。
Mix：调节干湿比。
Filter：调节音频信号的频率成分。
Speed：调节延迟效果的变化速度。
Depth：调节延迟效果的深度。
Sync：同步主界面BPM参数调节开关。开启后Time会变成拍数显示法。
Sync Bpm：同步的速度，与主界面的BPM参数一致。

9.Dual双延迟，两个独立的延时回音，第一个回音和第二个回音的时差比例可达到非常有趣的延迟节奏效果。
Time：延时效果时间速度参数。
Fb：调节延迟的反馈次数。
Mix：调节干湿比。
T-Mode时间模式：调节两个回音之间的时差，最小值时候就相当于没有时差，数值越大时差越大。
Speed：调节延迟效果的变化速度。
Depth：调节延迟效果的深度。
Sync：同步主界面BPM参数调节开关。开启后Time会变成拍数显示法。
Sync Bpm：同步的速度，与主界面的BPM参数一致。

10.Lofi低保真延时，一种特殊、复古且具有破坏性的延时效果，延时湿音里体现了过滤器，黑胶唱片，噪音低保真等多种感觉。
Time：延时效果时间速度参数。
Fb：调节延迟的反馈次数。
Mix：调节干湿比。
Grit：当参数调大时，听起来像是湿音过载的感觉。
Speed：可在在Delay湿声增加合唱效果，此参数可调节合唱效果的速度。
Depth：合唱的深度。
Sync：同步主界面BPM参数调节开关。开启后Time会变成拍数显示法。
Sync Bpm：同步的速度，与主界面的BPM参数一致。

11.Pattern模式延迟效果，是一种独特的音频效果，凭借其在节奏、空间感、音色以及创作灵活性等多方面的优势，在各类音乐风格和音频制作场景中都占据了重要地位
Time：延时效果时间速度参数。
Fb：调节延迟的反馈次数。
Mix：调节干湿比。
Patten：调节延迟信号的空间感。
Speed：调节延迟效果的变化速度。
Depth：调节延迟效果的深度。
Sync：同步主界面BPM参数调节开关。开启后Time会变成拍数显示法。
Sync Bpm：同步的速度，与主界面的BPM参数一致。

12.Ice冰延迟效果，允许对延迟后的声音进行音高调整，这一功能为音乐创作带来了丰富的可能性。创作者可以根据音乐风格和情感表达的需求，将延迟音升高或降低特定的音程，创造出独特的和声效果。
Time：延时效果时间速度参数。
Fb：调节延迟的反馈次数。
Mix：调节干湿比。
Pitch：调节延迟后的声音进行的音高。
Mod：调节效果处理后音频信号的振动频率。
Sync：同步主界面BPM参数调节开关。开启后Time会变成拍数显示法。
Sync Bpm：同步的速度，与主界面的BPM参数一致。

13.Reverse反向延迟效果，在传统延迟效果中，音频信号经过一定时间延迟后与原始信号混合。而 Reverse delay 效果首先对输入的音频信号进行反转处理。
Time：延时效果时间速度参数。
Fb：调节延迟的反馈次数。
Mix：调节干湿比。
Phaser：调节原始信号与经过相位变化后的信号混合度。
Mod：调节效果处理后音频信号的振动频率。
Sync：同步主界面BPM参数调节开关。开启后Time会变成拍数显示法。
Sync Bpm：同步的速度，与主界面的BPM参数一致。

REV

1.Room房间混响效果，房间混响模拟结构简单的房间声音，其中许多反射被房间中的软材料吸收，声音被墙壁反射。
Decay：调整回声效果的持续时间。
Mix：调节干声和混响湿音的音量比例。
High Pass：高通，仅作用于湿音。
Low Pass：低通，仅作用于湿音。
Mod Depth：使混响湿音产生音调的小幅度周期性升高降低，得到一种复古迷人的背景声音。

2.Hall大厅混响效果，大厅混响给人一种宽阔的，轻微散射的感觉。它能模拟宏大的环境声音。
Decay：调整回声效果的持续时间。
Mix：调节干声和混响湿音的音量比例。
High Pass：高通，仅作用于湿音。
Low Pass：低通，仅作用于湿音。
Mod Depth：使混响湿音产生音调的小幅度周期性升高降低，得到一种复古迷人的背景声音。

3.Plate金属板反射混响效果，模拟声音在金属板上的反射过程。当声音信号到达金属板表面时，一部分声音会被吸收，一部分会穿透金属板，而主要部分则会在金属板表面发生反射。
Decay：调整回声效果的持续时间。
Mix：调节干声和混响湿音的音量比例。
High Pass：高通，仅作用于湿音。
Low Pass：低通，仅作用于湿音。
Mod Depth：使混响湿音产生音调的小幅度周期性升高降低，得到一种复古迷人的背景声音。

4.Spring弹簧混响效果，弹簧混响是常见的混响类型，声音信号放大到弹簧上，然后拾音器捕捉到弹簧的共振声，从而形成人们在空间中听到的混响，弹簧混响的特点是来自弹簧的独特颤抖感。
Decay：调整回声效果的持续时间。
Mix：调节干声和混响湿音的音量比例。
High Pass：高通，仅作用于湿音。
Low Pass：低通，仅作用于湿音。
Combs：控制弹簧的数量。

5.Shimmer微光混响效果，微光混响，是一种在混响湿音中存在音高偏移的声音。通过PITCH参数的调节，可调整微光声音的音高，可调出不和谐音程，营造出恐怖的背景声音，这是非常创造性的用法。也可调出和谐音程，创造出一种自带美颜的声音，在混响尾音部分会听到犹如微光汲汲传动的美妙声音，如一种天堂中的声音，给人感觉像在开阔的土壤上，遇见日出从微光到全面灿烂的过程。
Decay：调整回声效果的持续时间。
Mix：调节干声和混响湿音的音量比例。
Tone：调节混响湿声的明亮度。
Pitch：调节微光声音的音高，最小值为音高跟原声一致，最大值为比原声高两个八度。
amount：控制微光声音的用量。

6.Bloom弹性空间混响效果，通过算法模拟声音在大型开阔空间中的传播和反射，为声音增添明显的空间感。在模拟大型音乐厅的声学环境时，Bloom 混响效果会精确计算声音从声源发出后，在音乐厅的墙壁、天花板、地板等物体上的多次反射路径和强度变化。这些复杂的反射效果相互叠加，使声音在空间中产生丰富的层次感和立体感，从而营造出逼真的大型音乐厅空间感，让听众仿佛置身于真实的音乐演奏现场。
Decay：调整回声效果的持续时间。
Mix：调节干声和混响湿音的音量比例。
Tone：调节混响效果声音的明亮度。
Lend：调节混响效果的延展持续度。
Length：调节经过混响效果处理后的声音，在整体音频中所占据的时长。

7.Cloud云混响效果，一种华丽的大型环境混响，听起来像是声音从云层卷积而来，仅仅弹一个音符，在混响湿音中就出现非常多的声音从各处传来，声音听起来非常宽广。
Decay：调整回声效果的持续时间。
Mix：调节干声和混响湿音的音量比例。
High Pass：高通，仅作用于湿音。
Low Pass：低通，仅作用于湿音。
Diff：扩散度，可调节环境维度感。当参数增大时，早期反射的混响湿音被软化，听起来更平滑，模糊了延迟和混响之间的界限。

8.Lofi低保真混响效果，融合了低保真（Lofi）与混响效果的独特音频处理方式，营造出浓郁的复古与怀旧氛围。这种效果源于对过去音频设备和录制技术的模拟。
Decay：调整回声效果的持续时间。
Mix：调节干声和混响湿音的音量比例。
Sample Rete：调节模拟音频信号转换为数字音频信号的过程中，每秒对音频信号进行采样的次数。
Noise Level：调节音频信号中存在的噪声的强度。
Mod Depth：调节音频调制过程中，调制信号对载波信号的影响程度。

9.Swell膨胀混响效果，是能够产生动态的声音变化，为声音增添活力和情感。与传统的静态混响效果不同，Swell 混响可以根据音频信号的特征和变化，实时调整混响的参数，从而实现声音的动态变化。
Decay：调整回声效果的持续时间。
Mix：如果把干音去除，再把RiseT参数调到0，可以模仿提琴等 弦乐乐器的音色。
Tone：调节混响效果声音的明亮度。
Lend：调节混响效果的延展持续度。
RiseTime：调节混响效果中声音从无声状态开始逐渐增强，直至达到其最大强度所需的时间。

提示：REV模块效果中带有stereo后缀的为立体声效果。

VOL

1.Volume，控制预设输出音量

VOL：调节模块的输出音量。

温馨提示

MOD模块和DLY模块拍数显示法的含义如下，以1/4节拍、1/4D节拍和1/4T节拍举个例子。它们分别代表不同的时间参数:

1/4节拍

这表示效果器时间设置为一个四分音符的长度。当音频信号经过效果器时，时间长度为一个四分音符的时间。

1/4D节拍:

这里的“D“通常代表”dotted”，即“点音符”。1/4D节拍表示效果器的时间设置为一个四分音符的长度加上其一半。换句话说，它是1/4节拍的1.5倍。

1/4T节拍:

这里的“T“通常代表”triplet”，即”三连音”。1/4T节拍表示效果器的时间设置为一个四分音符的长度的2/3。它的时间会比1/4节拍短，但比1/8节拍长。

这些不同的设置可以产生各种不同的音频效果，从简单到更复杂的节奏变化。制作人可以根据需要选择不同的参数来实现他们想要的音乐效果。